

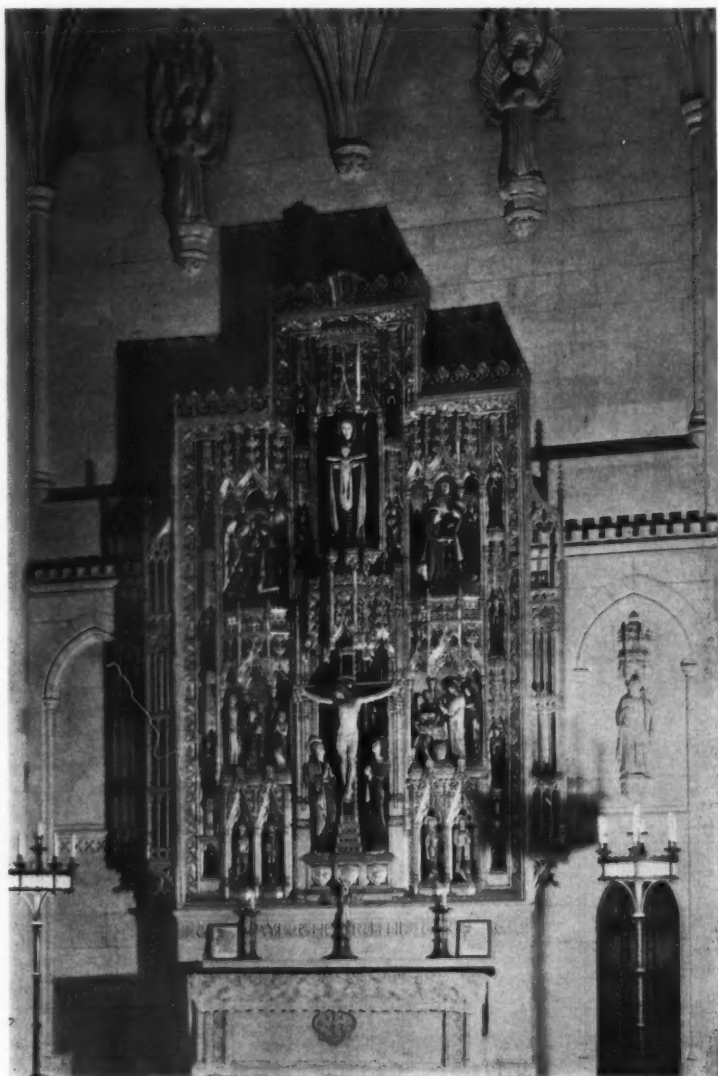
THE Cathedral Age

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**SUMMER
1943**



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THE THIRD BISHOP OF WASHINGTON

THE RIGHT REVEREND JAMES EDWARD FREEMAN

The whole church has benefited by his life and work, and joins in prayers that he may go from strength to strength in the life of perfect service in God's heavenly kingdom.—THE LIVING CHURCH

for
Col. Thomas Spaulding
7-23-43

THE DEATH OF BISHOP FREEMAN

ON the morning of June 6, death came to the third Bishop of Washington, the Rt. Rev. James E. Freeman, at his home on the Cathedral Close after an illness of several months. The Bishop would have been 77 on July 24.

During his nearly twenty years as shepherd of the Diocese of Washington and as the leader in the work of building Washington Cathedral, Bishop Freeman had gained a host of admirers all over the world to whom his death came as an irreparable loss. The thousands of expressions of sympathy and gratitude for his work that followed the news of his death were testimony of his position as a leader in the religious life of America.

Funeral services were conducted for the Bishop on the afternoon of June 9 in the Cathedral and his body

interred in the crypt chapel of St. Joseph of Arimathea. Officiating at the service were the former Dean of the Cathedral, the Rt. Rev. Noble C. Powell, Bishop Co-adjutor of Maryland; the Rev. Franklin J. Bohanan, president of the Standing Committee of the Diocese of Washington; and Canon Charles W. F. Smith of the Cathedral.

Since the Bishop's death occurred as this issue of THE CATHEDRAL AGE was going to press, full tribute to the memory of Bishop Freeman must wait until the next issue. We reprint, however, the following account of the Bishop's life and work which appeared in the New York Herald-Tribune, through the courtesy of that newspaper.

Cathedral Builder

The Right Rev. James Edward Freeman, Protestant Episcopal Bishop of Washington, provided the leadership responsible for the construction and growth of the Washington Cathedral, towering on the heights of Mt. St. Alban overlooking the national capital.

This imposing English Gothic structure was barely more than a dream and plan of the Episcopal Church when the tall, silver-haired Dr. Freeman was consecrated Bishop of Washington in 1923. The cathedral was opened to public worship on Ascension Day in May, 1932.

Under the administration of Bishop Freeman the cathedral, sometimes called the National Cathedral and formally dedicated as the Cathedral of St. Peter and St. Paul, has become more and more the institution its founders envisioned—"America's Westminster Abbey."

Bishop Freeman presided at the services interring in the crypts of the Cathedral Woodrow Wilson, Admiral George Dewey and Mrs. Dewey, Henry Vaughan, architect; Frank B. Kellogg, former Secretary of State; Melville E. Stone, founder of The Associated Press; Henry Kohlsaat, publisher, and many famous churchmen and national leaders.

Only the apse and the foundations were in place when Bishop Freeman turned his executive skill to the completion of the huge project.

Bishop Freeman went to Washington in 1921 as rector of the famed Church of the Epiphany. He preached to Presidents and became the friend and counselor of many in public office. Newspaper readers knew his editorial sermons. Radio audiences recognized his resonant voice.

So marked was the executive ability of the Bishop that the late Chauncey M. Depew said of him: "When the church took him it deprived the New York Central Railroad of a future president." Bishop Freeman was working in railroad offices in New York City when he decided to enter the ministry.

In his ceaseless efforts for completion of the Washington Cathedral he received the active support of Woodrow Wilson and the personal cooperation of many of the nation's leaders, including Herbert Hoover, Charles Evans Hughes and General John G. Pershing.

The Bishop was called to pulpits and platforms throughout the nation.

As early as 1936 he warned of war clouds gathering over the world and called the church to action to dispel the approaching storm. He joined with the Archbishop of Canterbury in 1938 in extending Holy Communion to persons regardless of their religious beliefs, provoking some criticism.

In a sermon last October Bishop Freeman urged action on the long considered proposals for a union of the Presbyterian and Episcopal churches, stating: "If these two eminently Christian bodies cannot be made to see eye to eye in such a time as this, it is practically hopeless for them to find the grounds of agreement in days unmarked by disorder and strife."

BUSINESS CAREER

James Edward Freeman was born in New York City July 24, 1866, the son of Henry and Mary Morgan Freeman. He was educated in the public schools and by private tutors. When he was in his teens he went to work as an accountant with the Long Island Railroad. For fifteen years he worked in the legal and accounting departments of the Long Island, the Hudson River railway and later the New York Central system.

He was advancing steadily in business when the late Right Rev. Henry Codman Potter, Bishop of New York, interested him in the ministry. Bishop Potter supervised the theological training of the young railroad man. In 1894 the student was ordained deacon. In 1895 he received priest's orders.

The first assignment of Dr. Freeman was as an assistant at St. John's Church, Yonkers, N. Y., where he served from 1894 to 1895. He then became rector of St. Andrew's Memorial Church, Yonkers. In his fifteen years at this church he built the membership from forty to 1,500 and the property to a value of \$150,000.

There he founded the community enterprise, Hollywood Inn, designed as a counter attraction to the saloon. The late William F. Cochran, one of St. Andrew's parishioners, built a \$275,000 clubhouse

for the organization and endowed it with \$100,000.

In 1910 Dr. Freeman went to Minneapolis as rector of St. Mark's Church. There he developed a large congregation and built a church known for its architectural beauty. He organized a Citizens' Club similar to the Hollywood Inn organization. He was one of seven men who formed the Civic and Commerce Association of Minneapolis which grew to a membership of 5,000. He continued there until his call to Washington in 1921.

At the Church of the Epiphany in Washington the membership grew under his administration. The church was enlarged. Its young men's organization, The Loyalty Club, occupied the largest parish house in the country, adjoining the church.

On June 1, 1923, he was chosen Bishop of Washington at a special diocesan convention. He had been elected Bishop coadjutor of Western Texas in 1911 but he declined this.

HELD MAJOR'S RANK

During the World War he was named by William G. McAdoo, Secretary of the Treasury, as a speaker in the National Liberty Loan campaign. He was appointed a personal representative of Newton D. Baker, Secretary of War, to visit the Army camps and traveled 70,000 miles in this work, addressing 450,000 soldiers. He was a chaplain with the rank of major in the Officers' Reserve Corps.

He lectured at several schools and was Lyman Beecher lecturer at Yale in 1928.

He was editorial writer for several years for the Minneapolis *Tribune* and later for the Washington *Star*. He was the author of several books including, "Every Day Religion," "Man and the Master," "If Not a Saloon, What?," "Christ of the Byways," "The Ambassador" and "Themes in Verse."

He held honorary degrees from Kenyon College, Brown University, Dickinson College, Bowdoin College, George Washington University and the University of California.

The Bishop's Garden

Twelve noon. The Bishop's garden-gate swung wide,
And through the scent of rosemary and box
We reverently bowed and walked inside.
Our gracious hosts were hawthorne, sage, and rocks
Of an ancient order patient with mankind.
And trees from sacred Palestine were there,
Brought by a nameless pilgrim to remind
Each garden lover of the power of prayer.
The sun was high above and no breeze blew,
And shadows we but felt along the walks
Were weaving their way in silence as they drew
Us onward past the blossoming rose-stalks.
A touch of holiness had blessed that place,
Imprinting on the golden air Christ's Face.

MILDRED HAYWARD

Leaders In Many Fields Pay Tribute To Bishop Freeman

"Bishop Freeman's great qualities of tolerance, charity and understanding endeared him to all who had the privilege of knowing him."—SECRETARY OF STATE CORDELL HULL.

"In the death of Bishop Freeman, Washington and the Nation have suffered a great loss. All who worked with Bishop Freeman knew his ability, wisdom and breadth of spirit. Men and organizations sought his help and support, not only because of his high ecclesiastical position but because when he identified himself with any work, both his presence and wide experience produced results. He was one of the organizers of the Committee on Religious Life in the Nation's Capital and was an honorary chairman at the time of his passing. He was interested in this non-sectarian work because it reminded all to be faithful to their particular faith. Bishop Freeman will be greatly missed in Washington, but his good works have added to the tradition of virtue."—DR. SETH R. BROOKS, General Chairman, Committee on Religious Life in the Nation's Capital.

"Bishop Freeman had two great passions; namely, church union and the Cathedral, or what can be called a house of prayer for all people. He was, therefore, vitally interested in church cooperation. The Washington Federation of Churches is the richer because of his interest and now the poorer because of his going. In the monthly Sunday afternoon services at the Cathedral, under the auspices of the Cathedral and the Federation of Churches, clergy and laity of all faiths worshipped together. How Bishop Freeman rejoiced in this fact and how cordially he welcomed us all. We have lost a good friend and a churchman of wide horizons."—DR. FREDERICK E. REISSIG, Executive Secretary, Washington Federation of Churches.

"A great churchman has fallen in our Capital. Laymen and clergymen alike will miss James Freeman from our Christian fellowship in which he had occupied so large a place of leadership and for so long a period, not only in the Capital but throughout the Nation. Bishop Freeman was of ecumenical sympathies and was always



Bishop Freeman Seated in the Glastonbury Cathedral.

straining at the denominational leash. He was one of those who championed the idea of a union with the Presbyterian Church. For some years I have been associated with him in the Committee on Religious Life and we shall miss his strong counsel and leadership in all such enterprises. He shall long be remembered in terms of the growing Cathedral on Mount St. Alban."—DR. ALBERT JOSEPH MCCARTNEY, minister of the Covenant-First Presbyterian Church.

"The Church of Christ of every name and sign sustains an irreparable loss in the passing of Bishop Free-

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man. Like Phillips Brooks he was much too big to be a partisan servant of one denomination alone. He belonged to us all. What a breadth there was under his prayer book. What a catholicity under his surplice. He was indeed a bishop of souls and the compassion of his great heart knew no limits of creed or class or race. His was a prophetic voice as without fear or favor he proclaimed the gospel message for individuals and for social relationship. He counted it a part of his religion to help see that his country was well governed. He built his life unto the great Cathedral, the joy and pride of our Capital city. But even more important than that, he was an architect of the Cathedral of our common faith whose living stones are human souls. The union of all Christian forces to meet the onslaught of a rampant pagan materialism was increasingly the passion of his life. His close personal friendship I have cherished across all the years of my ministry here. I feel in his passing a deep personal grief."—DR. FREDERICK BROWN HARRIS, pastor of Foundry Methodist Church and Senate Chaplain.

"Bishop Freeman entered the priesthood deliberately when he was nearly 30 years of age. His choice of a profession in the maturity of practical experience was as unusual as it was fruitful. His decade and a half of service in railroading gave him an emotional appreciation of the problems of both labor and management. Always concerned with Christian human relationships, he preached the gospel with a singleminded earnestness. He organized workingmen's clubs. He was outspoken in his pursuit of economic justice. Bishop Freeman leaves monuments among which the Cathedral is a first contribution of the Christian culture of our continent, but probably his greatest monument is the lifetime program by which he joined religion with the practical affairs of everyday life."—DR. PAUL F. DOUGLASS, president of the American University.

"Washington and the Nation as a whole have lost an outstanding man as to leadership and citizenship."—GRANVILLE GUDE, president of the Washington Board of Trade.

"The community has lost one of its great friends, a man whose religious teachings were an inspiration to all who knew and loved him."—COMMISSIONER JOHN RUSSELL YOUNG.

"Bishop Freeman was a man of spiritual insight. He saw that the social disorders of our modern world were

due primarily to our lack of sincerity in matters of religion. In building the Washington Cathedral, he made it a matter of policy to invite the Negro people of Washington to attend its services. He took pains to let them know that they were welcome, not only at special services, but at all times."—DR. MORDECAI JOHNSON, educator and president of Howard University.

"In the death of Bishop Freeman the people of Washington mark the passing of a great gentleman, a noble citizen interested in every phase of life in the Nation's Capital, and a brilliant orator ever ready to raise his voice in behalf of his fellow men."—THE VERY REV. MSGR. LAWRENCE J. SHEHAN, pastor of St. Patrick's Church and director of the Catholic Charities of Washington.

"The death of Bishop Freeman is a great blow to the Washington Hebrew Congregation. We admired him as a courageous spokesman for the right. We respected him as a mighty standard-bearer of all that was worthy in our community life. We loved him as a dear friend. Mine indeed was the honor to be installed by the bishop as rabbi of the Washington Hebrew Congregation, to be his host many times at our temple and to be his guest in the Cathedral pulpit. We always considered him one of us. His name will be enshrined forever in the tradition of the House of Israel. His life was a benediction."—RABBI NORMAN GERSTENFELD, spiritual leader of the Washington Hebrew Congregation.

"The whole community of Washington, regardless of religious faiths, feel deeply the death of Bishop Freeman. We, at Georgetown University, had come to look upon him as an understanding friend, whose wise counsel and broadminded cooperation were always available in meeting or discussing problems of mutual interest. In his death, Washington and the Nation have lost a spiritual leader of courage, vision and tolerance at a time when these essentials of character are so keenly needed in the world today."—THE VERY REV. LAWRENCE C. GORMAN, S.J., president of Georgetown University.

"He was truly a great American and spiritually interested in the well-being of his beloved country. His loss at this time is particularly unfortunate."—THE VERY REV. W. COLEMAN NEVILS, S.J., president of the University of Scranton.

Middle America's Religious Art

BY CHARLES MORROW WILSON

From the belfry of one of the oldest churches of Panama, hand wrought bells call the natives of Panama City to worship.



SOUTH of the Rio Grande and north of Panama, there is a region whose works of religious art rival in interest those of the Old World. For in this area, which includes the republics of Mexico, Guatemala, Honduras, Costa Rica, El Salvador, Panama and the Dominican Republic, art and architecture have been influenced by two distinct cultures, the Indian and the Spanish. Each, in turn, has been dominated by one force, religion.

Proof of this will be found in the excavated cities of the Maya, Aztec, Toltec and other peoples whose empires flourished here centuries before white men came to the New World. In many of the cities excavated, their temples, built to pagan gods, are the only buildings that have survived. Then there are the cathedrals and churches built by the Spanish who came to conquer this land for their king and their God in the sixteenth century.

Although the characteristics of these two cultures differ vastly, there runs through both the thread that always has linked the ages one to another: *Whatever his form of worship, man builds enduring monuments to*

his God as an expression of his faith in the power of an almighty ruler.

In this region which today is called Middle America, the Maya and Aztecs have left us a tremendous store of art and sculpture, which goes back over a thousand years. Most of the Aztec work is strong and virile, rivalling in its vigor the art of ancient Egypt. Like the Romans, the Aztecs were warriors. Their art reflects their mode of life. The Maya were more like the Greeks, artistic and intellectual. Their art is serene, austere and beautifully proportioned; their sculpture sensitive and finely modeled.

EARLY ARTISTS

Even before these two outstanding cultures came to dominate the area, there was art in Middle America. Extensive towns apparently stood once on the plains of Penonome in Panama, since low-relief carvings in stone, beautifully colored pottery and gold, stone and earthenware objects have been uncovered here.

But the Maya were the real artists of the American tropics, although by the time the Spanish came on their

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first expeditions, the Golden Age of Mayan art had already passed.

The culture flourished most extensively in the highlands of Guatemala and southern Mexico, particularly Yucatan. Mayan art in these regions was far above the art of Egypt and Assyria, though probably below the art standards of ancient Greece.

Fine technique and a keen artistic sense of the Mayans was more or less merged into the grotesque. For example, most of their figures represented the Sun God in some half-human, half-animal form. All gods of the Maya were represented in this way. The only human figures depicted were worshippers, displayed in some attitude of obeisance to a god.

It is noteworthy that these human figures were well-proportioned, and the Maya had a firm grasp of the principles of foreshortening. Their perspective, however, was frequently faulty.

It is decisively significant that religion played an all-important part in the lives of these people, and all of their art, sculpture and architecture had a religious motif. Apparently the serpent had a peculiar significance

in their religion and art, for the trail of the serpent can be seen in art work from Mexico to Panama. Cost Rican relics have been particularly rich in serpent designs. Armadillos replace the serpent to a certain extent in Panama, but even here, there are many designs of snakes in the pottery which has been uncovered.

SYMBOLIC DECORATIONS

Jaguars are also used, particularly in the making of bowls and dishes in which the back of the animal is hollowed out to serve as the container, and the head or tail serves as the handle. Where the serpent or jaguar is not used, birds and feathers decorate the pottery, for the bird was an important accessory to Mayan religious ceremony.

Charming figurines which look strangely like contemporary Mexican toys have been discovered in Maya ruins. They are in the shape of squirrels, birds, or other small animals, and usually whistles are incorporated into the pottery. These whistles have three or four notes, and the intervals correspond to our own scale; there are no Asiatic or American Indian scales, but our own diatonic.



This adobe structure in the hills of Guatemala is typical of the churches and cathedrals to be found in most small towns of the country.



The Cathedral of Antigua with its Baroque facade is one of Guatemala's finest examples of the influence of native Indian art on Spanish architecture.

Much of this pottery and sculpture has been found at Piedras Negras, in Guatemala on the Usumacinta River. When the Maya were not working in stone or clay, they painted on plaster, or paper, carved in wood, or modeled in stucco. Terra cotta work is commonly found in Mayan cities. Sometimes marble was used, especially by the Maya of the Uloa Valley in Honduras. God-masks decorate this fine ware, but much of the decoration has decayed with the marble, since this stone does not wear well in the tropics.

The Quirigua ruin in Guatemala is a beautiful example of early architecture, rivalling anything Egypt has produced. It has monolithic columns between twenty-foot terraced mounds. The material for these columns was brought from quarries three miles away, obviously by human muscle-power. Beautifully conventionalized in design, the sides of the columns are covered with hieroglyphs representing holy dates during the year. On the front and back are ancient Maya priests in the traditional feathered head-dress of their times. The artists who decorated Mayan temples apparently disliked empty spaces, for they filled their columns with elaborate carvings, all of them religiously significant.

The temples of Quetzalcoatl, at Teotihuacan, and Xochicalco at Morelos are superb examples of early craftsmanship. Teotihuacan means "Where the Gods Dwell," and the two restored pyramids here are dedicated to the sun and the moon.

When the culture of the Aztec and the Maya had gone, the Spanish took its place, and once again the predominating force was religion. Throughout Middle America the great monuments which stand today as reminders of the Spanish culture are the churches; a sequel to and in some respects a refinement of the pre-Columbian temples.

INDIGENOUS RELIGIOUS ART

The architecture that the Spaniards brought with them was Baroque, but the native Indians added their influence so that the architecture became an indigenous part of the culture. It is not merely an importation from Europe. It is also an indigenous religious art. As a matter of fact, native motifs appear on the columns,

(Continued on page 37)



ST. PAUL'S CATHEDRAL, LONDON

A Foreign Correspondent
Reviews the Damage Done To
Sir Christopher Wren's Masterpiece

Bombed St. Paul's Defies Destruction

BY THOMAS R. HENRY

SCARRED but unbowed symbol of the church triumphant, St. Paul's Cathedral stands amidst street after street of bomb-flattened, fire-gutted buildings in one of the worst damaged areas of London.

It impresses visitors to the devastated City as an example of divine protection, although London churches on the whole have suffered severely from bombs and fire and at least 12 others built by the builder of the cathedral, Sir Christopher Wren, are largely in ruins.

St. Paul's itself, in fact, has suffered severe damage, although this does not appear on the outside. Twice it has been struck. Every window has been shattered by blasts. Fortunately, since the present cathedral dates only from 1710, none of the stained glass is irreplaceable.

In October, 1940, a bomb fell on the choir roof. A gaping hole was left and the choir itself filled with debris. Damage estimated at about 10,000 pounds was done to the great organ. Temporary repairs still are in progress and the choir has been vacated for the duration of the war.

Much more serious was the bomb which struck the roof of the north transept on the night of April 16, 1941. This bomb exploded on contact and brought the roof of this part of the cathedral crashing down through the floor into the crypt. It was almost miraculous that there was no loss of life. The blast shock was so great that it decapitated all the statues in that part of the church. The great west doors were so twisted that they cannot be opened.

NARROW ESCAPE

St. Paul's escaped with only superficial damage from the great fire which swept over the City in December a year ago. Its walls were singed by the flames from the burning buildings around and parishioners who stood guard all night in the churchyard had a precarious post.

The cathedral had a narrow escape from much more serious damage than it has yet sustained when a time

bomb buried itself 30 feet in the earth just outside its southwest wall and was extricated only with the utmost heroism on the part of soldiers and civilian workers. Had it exploded the blast would undoubtedly have brought down at least part of the walls.

Cathedral authorities feel that the worst is over—that Sir Christopher Wren's masterpiece of the early 18th century will not suffer the fate of the Norman cathedral which preceded it or of the Saxon cathedral which once occupied the same site. The Norman structure was destroyed in the great London fire of 1666 after standing for more than 500 years and hardly a vestige was left to be incorporated in the new building. Nothing which can be definitely ascribed to the Saxon cathedral now remains.

So sturdy has the present building proved that the cathedral officials believe nothing less than a direct hit by a gigantic bomb would be sufficient to demolish it. It has remained essentially intact when presumably more strongly built structures in the immediate neighborhood have fallen.

SERVICES IN CRYPT

Well over 100,000 pounds will be required to repair the damage St. Paul's has suffered, it is estimated by Canon Sidney Arthur Alexander, foremost authority on both the history and architecture of the London cathedral.

Only temporary repairs will be attempted for the duration of the war. All services now are held in the crypt, thus far untouched, which contains the ashes of some of the foremost figures in British history.

Almost side by side are the tombs of the Duke of Wellington and Lord Nelson. Defying bombs and fire is the great stone mausoleum which contains the remains of Wellington. It is so massive, Canon Alexander believes, that only a direct hit would be likely to damage it. But the top of Nelson's tomb has been removed to a

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place of safe-keeping. The great admiral rests directly under the dome at which a German would be most likely to direct a bomb. Also the top is of such historic interest, aside from its intrinsic value, as to be irreplaceable. It was designed originally for the tomb of Cardinal Wolsey. After his assassination and burial in some spot now unknown it was removed to Windsor Castle by Henry VIII. There it remained for more than 300 years until the battle of Trafalgar.

Several other treasures of the cathedral have been stored for safekeeping until peace is declared. Among these is the weird, shrouded statue of the post-Elizabethan poet, John Donne, who was dean of St. Paul's at the time of his death. Shortly before his demise Donne had the fantastic idea of sitting for a sculptor in his shroud.

Donne's statue was one of the few objects which survived the destruction of the old Norman cathedral by the great fire of London in 1631. Presumably it stood somewhere near the poet's grave, the precise location of which now is undetermined.

Other treasures no longer to be seen are the paintings—*The Light of the World* by Holman Hunt; *Time, Death and Judgment and Peace and Goodwill*, by Watts. Their places on the walls now are boarded over. Early in the blitz, fortunately, the wood carvings on the choir stalls by Grinley Gibbons were removed. Gibbons, a close friend of Sir Christopher Wren, worked in close collaboration with the great architect. Had the carvings been left in place they probably would have been irreparably damaged.

The "sacred spot" of St. Paul's—the tomb of Wren—remains intact. No debris has fallen on the graves of Turner, of Sir Joshua Reynolds, nor the other great English painters who are as clustered in the crypt of St. Paul's as are the poets in Westmin-

ster Abbey. The Kitchener chapel, with the marble statue of the field marshal over his tomb, has been out of the path of the bombs.

Perhaps the greatest loss suffered by the cathedral was the destruction of the chapter house by the great fire which swept the City the night of December 29, 1941. Rented as an office building, it brought in an annual revenue of between 5,000 and 6,000 pounds a year which went a long way toward meeting the budget. Revenue also has fallen off in other ways. The number of visitors, for instance, has declined and most of those who come are in uniform. They are not even asked for donations.

The blitz came, Canon Alexander explains, after the completion of extensive restoration work which had required 17 years and an expenditure of over 400,000 pounds, part of which was contributed by churches in the United States. It was carried out under his own direction. Had it not been for this work it is not impossible that the cathedral might have collapsed from the shock waves set up by the bombs, for some of the massive pillars which carry the weight of the roof were found practically hollow. They had been reinforced, however, by pumping in concrete.

Tragic as the past two years have been, Canon Alexander believes some good may come from what at first seemed unmitigated evil. Most of the City in the immediate neighborhood must be rebuilt. It has grown up through the years with little regard to symmetry and with buildings of all heights and all styles of architecture.

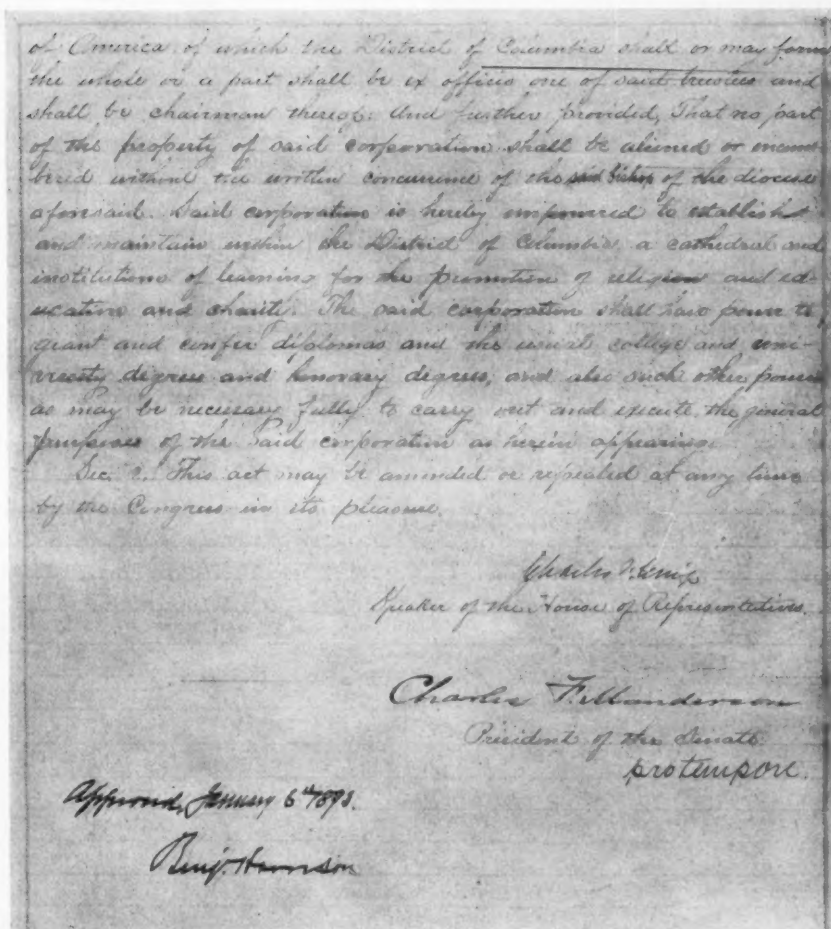
Plans have been proposed for rebuilding the section as a unit, with each building fitting into an architectural design and of a determined height, which would make the Cathedral the outstanding center of the area. As yet, however, there has been no official action.



A direct bomb hit brought down portions of St. Paul's roof.

Fifty Years

1893-1943



The final page of the original charter, bearing the signature of President Benjamin Harrison and the date, January 6, 1893.

By JAMES WALDO FAWCETT

THIS year marks the fiftieth anniversary of the granting of the charter by which the Congress of the United States authorized the establishment within the District of Columbia of "a cathedral and institutions of learning for the promotion of religion and education and charity."

The war has prevented a proper celebration of this milestone in the history of Washington Cathedral. Yet among friends of the Cathedral far and near it is being observed quietly and with the hope that the next fifty years will see as significant development as that which occurred during the past half century.

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Let us recall for a moment the circumstances surrounding this first concrete action towards the establishment of the Cathedral.

As told in the files of *The Washington Evening and Sunday Star*, the story begins with an account of the first formal meeting of the sponsors of the project at the residence of Charles Carroll Glover, Tuesday afternoon, December 8, 1891. The Right Reverend William Paret, Bishop of Maryland, was present and "made an address" at the close of which he "invited expressions of opinion." Before adjournment a committee of four clergy and seven laymen was appointed "with full power to select a suitable site . . . and to raise funds for the purchase of this site."

SIGNING PEN PRESERVED

Preliminary steps included a statement to the Diocesan Convention held at the Church of the Epiphany, May 18, 1892. Senator George F. Edmunds of Vermont then was asked to arrange for the incorporation of the Protestant Episcopal Cathedral Foundation of the District of Columbia. The Act was passed January 6, 1893. President Benjamin Harrison signed the document with a pen still preserved in the curator's office on Mount St. Alban.

Meanwhile, the purpose which Bishop Paret and his associates sought to advance was discussed in an editorial printed in *The Star*, January 8, 1892, as follows:

"Washington is evidently to have a great Episcopal cathedral, of impressive size and imposing and attractive architecture, surrounded by institutions of learning and of mercy. The liberal donations of land by Washingtonians for cathedral site and endowment, the local interest and enthusiasm in the project indicated practically by numerous declarations of intention to subscribe handsomely for its accomplishment, and the subscriptions and offers of wealthy men in other cities, showing a national interest in the establishment of such an institution at the national capital, furnish convincing evidence that the project will be realized upon a grand scale, worthy of the capital, and creditable to the founders and builders of the cathedral. As the Roman Catholics and the Methodists in their new universities, and Baptists in the development of Columbian University, propose to be strongly and adequately represented at the center of national life, so do the Episcopalians of the whole republic in the proposed cathedral institutions. Washington heartily welcomes them all.

"The founding of the cathedral here while arousing no jealousy in Washington's sister city, Baltimore, will inevitably lead to a separation of the capital city and the adjacent and dependent county from the diocese of Maryland and the creation here of a distinct diocese, thus contributing to local dignity and gratifying local sentiment. In the extension of Washington's educational facilities by the establish-

ment of institutions in the District which will attract here students and men of learning at least from all parts of the republic, the people of the capital are profoundly interested without regard to religious denomination, and are likely to show that interest in practical shape. They did so in the case of the Catholic University, notably so in the case of the Methodist University, and they will probably follow these precedents. As the capital, Washington has in libraries, museums and government institutions and collections unsurpassed educational treasures to offer to American students, and to the invitation of the wealth of these resources Washington has always been ready to add whatever may be necessary in the way of those practical business inducements which tend to cause the location of institutions of learning in one city rather than another. Large subscriptions from other parts of the republic are expressly conditioned upon Washington's display of earnestness and readiness to work for herself and for the success of the project, and the appeal to the people of the city in this, as in other similar instances, will doubtless meet with a hearty and liberal response. Here at the heart of the republic, in which political freedom gives stimulus to thought, breadth to culture, and refinement to civilization, learning and the spirit of enquiry can be best imparted. Washington is destined in course of time, to surpass in this respect Berlin, Leipzig, Paris, and to bless humanity with educational advantages superior to any in the old world."

Certain literary evidence in this exposition suggests that it was written by Theodore Williams Noyes, then associate editor of *The Star*, a young man, 34 years of age, now editor-in-chief and the sole survivor of the group of incorporators of Washington Cathedral. Others who signed the application for the charter were:

BISHOP PARET (1826-1911), consecrated January 8, 1885.

REV. DR. JOHN SEBASTIAN BACH HODGES (1830-1915), a native of Bristol, England; came to America as a boy; rector of St. Paul's parish, Baltimore, 1870-1906; remembered as a composer of religious music of distinction.

CHIEF JUSTICE MELVILLE WESTON FULLER (1833-1910); born in Maine, practiced law in Illinois; appointed, 1888.

JUSTICE WALTER SMITH COX of the Supreme Court of the District of Columbia (1826-1902); a native of Washington; educated at Georgetown and Harvard; practiced law primarily in the capital until his appointment to the bench in 1879; professor of law, Columbian University, beginning in 1874; presided at the trial of Guiteau, assassin of President Garfield, 1881-1882; retired, 1899.

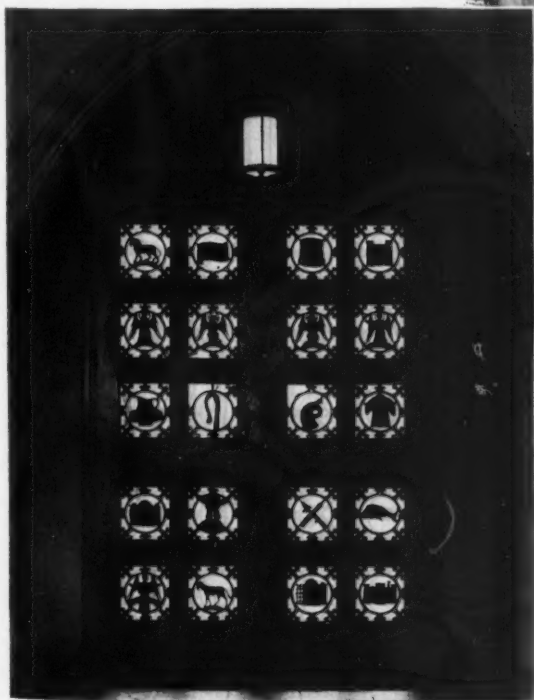
REV. DR. GEORGE WILLIAM DOUGLAS (1850-1926); born in New York; educated at Trinity College, Har-

(Continued on page 38)

A Methodist Chapel
Incorporates the Cathedral Idea

CHAPEL OF THE FRIENDLY BELLS

In the doors leading into this chapel of all faiths appear twenty leaded glass panels, rich in symbolism. The top four figures represent the four major prophets, the second the four Gospels and the remaining twelve panels the minor prophets. The chapel is in itself a symbol of the brotherhood of man within the Church Universal.



By ELBERT M. CONOVER

Director, Interdenominational Bureau of Architecture

YOUNGSTOWN, OHIO, with its flaming furnaces and miles of steel mills presents a picture today of a part of the American scene that is becoming more prevalent as the nation's war production increases. Thousands of people are needed to gear the great industries of the Mahoning Valley to throb and flame, and in the conditions that war has brought to this industrial city, as well as to many other American

The Cathedral Age

cities, men and youth alike are apt to meet life in muck and din.

For many years Trinity Methodist Church has stood in the heart of Youngstown, a refuge for those who would seek relief from the turmoil of the city. Its past record of service to the community has been a long and commendable one. But new conditions have brought new demands on the church, and Trinity is equipped to meet them.

Several years ago, under the leadership of the Rev. Schuyler E. Garth, D.D., Trinity embarked upon a building program that has greatly increased its facilities for serving Youngstown. Hundreds of thousands of dollars were spent to enlarge and rebuild the old downtown stone structure and to include in it a chapel which is the true embodiment of the cathedral idea of a "House of Prayer for All People."

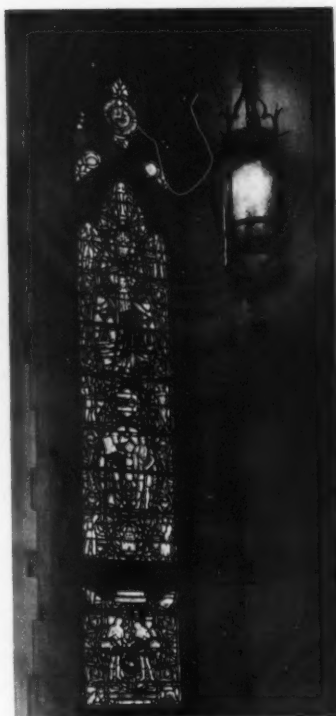
This is the Chapel of the Friendly Bells, the most notable, after the main sanctuary, of the scores of rooms in the new Trinity. Here, whatever his race, clan or creed one may enter and rest mind and soul "in the shade of the symbols of Eternity."

DOORS OF WELCOME

One enters from the busy street through doors rich in the signs of welcome and finds not only a chapel of beauty, richly adorned in color and symbols, but a gloriously strange thing in Christian life.

Pastor Garth and his eager people thought of a chapel which might become a symbol of all that religion stands for to unite the forces of mankind in brotherhood through a realization of the Fatherhood of God. And more than a symbol—here in the chapel, whose noontime chimes announce the daily broadcast of the Federated Churches of the City, a brotherhood of man is experienced.

Trinity paid for the chapel and presented it to the community. The chapel was named by a committee sponsored by the Federated Churches and aided by the



THE WINDOW OF ALL RACES
Picturing in striking assembly servants of the various races of mankind.

daily newspaper, and more than a thousand names were proposed before that of the Chapel of the Friendly Bells was selected.

In order to permit the widest possible use of the chapel and to keep faith with the purpose, a board of control was selected, to which no member of Trinity Methodist Church belongs, except the pastor who is an honorary member. The Chairman of the Board is a Rabbi; the Vice-Chairman, a Baptist minister; the Secretary-Treasurer, a laywoman from the St. Edward's Roman Catholic Church. Other members of the Board are the pastor of the Russian Orthodox Church, the Executive Secretary of the Federated Churches, the Executive Secretary of the Negro Y.M.C.A., a laywoman from an Episcopal Church, a Presbyterian minister, and the President of the Jewish center, a dentist. The entire program of the chapel is in the hands of this board of control. The chapel has been used by ministers and rabbis of many groups for weddings and other special services, and every day scores of people come for prayer and meditation.

The architecture of the chapel expresses in its vertical lines the soaring aspirations of the living human soul, the soul whose only home is God. The architectural character is neither a slavish copy of precious, ancient example nor a concession to passing fashion. Like proven, soul-satisfying music, the symphony in stone, glass, wood, metal, painting and fabric responds in shadow, color and light to the soul's hunger for essential reality.

The windows are alive with the ever-changing mystery of color. They aid harried people in creating for themselves the high values of faith, courage, comfort, reverence. The calm strength of the Eternal surrounds one who comes to the Chapel of the Friendly Bells.

THE WINDOWS

The warm living tones of the windows, whose lights and colors are ever changing with each degree of daylight, harmonize with the healing, inspiring tones of the organ. Meditation, thought, enriched feeling, and silent

prayer become real here with the calm that heals the soul and mind of Man.

The chapel is of Gothic architecture, constructed of Indiana limestone and finished in white oak. Its monolithic floor is marked with aisles of slate with tile inserts. The chapel seats a hundred and fifty persons.

The rood beam upon which rests a large wooden cross, marks the entrance to the chancel and symbolizes the transition of the Church Militant—the nave—into the Church Triumphant—the chancel—through the Cross of Calvary. Inscribed upon the rood beam are the words which Jesus marked as the greatest commandment of the law, "*Thou Shalt Love The Lord Thy God With All Thy Soul.*"

Above the altar, encased in richly carved woodwork, and flanked by symbols of many faiths, stands a 9-foot canvas, "*The Light of the World*" by Mikran K. Serailian, an artist and teacher of Armenian birth. On either side of the figure of Christ dimly appear 14 faces of great prophets and below are represented cathedrals, churches, altars and temples of all time and of all God-seeking Faiths. A perpetual lamp hangs above the altar; this lamp, the seven-branch candelabra, and the commandments carved on olivewood, were presented by people of the Jewish faith. The altar is built of marble from Yugoslavia.

Six stained glass windows symbolizing the ministries of the Church Universal accomplish their purpose through a portrayal of the most universal elements of human life. These elements include: All Classes; All Races; All Creeds; and The Social; The Mental; and The Physical aspects of life.

These are not the picture windows of the gay nineties vogue. In outline and symbol the progress of man toward becoming the race of the Children of God is depicted. Hundreds of notable and blessed events in human history are recalled for us.

The Chapel of the Friendly Bells is in reality a token of the idea of a city

cathedral extended to include ministries by many faiths. For this chapel is dedicated to the noblest ministries of all faiths—Catholic, Jew or Protestant. Services conducted by members of all faiths are held daily, and use of the chapel, as has been pointed out before, is extended to members of all faiths for weddings, funerals and religious meetings of all kinds. The doors are open throughout the day to all who may find surcease from their daily cares by stepping from the turmoil of the busy city street into the quiet refuge of God's House. Any minister may use the chapel at any time without charge, for any ceremony.

CITY CATHEDRAL

It well may be the forerunner of the ideal city cathedral whose door are always open, where ministers and church workers may find libraries and counsel; where there will be an organ school, a choir school, a spiritual health clinic. Such a cathedral would reinforce the entire enterprise of Christian work of a city. Chapels could conserve rich values in denominational tradition. The great nave could be used for religious pageantry, great Sunday afternoon services of worship and preaching, hymn and music festivals; and on weekdays, there would be many occasions for its use. There could be a gallery of religious art. A missionary museum could help indicate the association of the cathedral with the entire Christian world.

The new Trinity Methodist Church in Youngstown, with its great sanctuary, children's chapel, pastors' conference room, and other notable rooms, besides the Chapel of the Friendly Bells, was designed by Wenner & Fink, church architects in Philadelphia, with Goodwin, Damon and D'Orazio, of Youngstown, local architects. The windows, also designed by Wenner & Fink, were made in the studios of P. J. Reeves, in Philadelphia. As Director of the Interdenominational Bureau of Architecture, the author worked with the church for four years as general consultant.



THE SOCIAL WINDOW

Depicting the contributions of the social sciences to the welfare of the world.



The most outstanding feature of the exterior of St. John's is the bell tower whose blue and yellow tiles contrast with the red roof of the Cathedral.

PUERTO RICO'S CATHEDRAL

ONE of the most beautiful church buildings to be found in the islands of the Caribbean is the Episcopal Cathedral of St. John Baptist in Santurce, Puerto Rico, a suburb of the capital city of San Juan. St. John's, as the cathedral is generally called, was dedicated in 1930, and is a new church compared to some of the ancient Roman Catholic structures which dot this island that Columbus sighted on his second voyage.

The present St. John's replaces the original Episcopal Church in San Juan which was built in 1904 to accommodate church people of the district who had come to

Puerto Rico after the American occupation of the island in 1898. The original church stood in the older part of the city immediately opposite the Roman cathedral on the site of the offices of the Inquisition which, in the sixteenth century, had its headquarters for Spanish America in San Juan. There was also another church in what was called the Puerto de Tierra section of the city some distance away, and this church was used largely by congregations of Puerto Ricans and of English speaking negroes.

After twenty-five years most of the Americans had

moved from San Juan proper and settled in the suburb of Santurce. Likewise, the population of Puerto de Tierra had changed, and it became desirable to erect a new church in the residential section of the city in order that all of the work of the missionary district might be centered there.

Simplicity is the keynote of St. John's. Built of ferro-concrete by the same architects who are building Washington Cathedral — Frohman, Robb and Little — San Juan's Episcopal cathedral is of Spanish architecture, harmonizing with most of the older buildings in Puerto Rico. Perhaps the outstanding feature of its exterior is its roof of red tile and the bell tower which is topped by a cupola covered with blue and yellow tiles.

UNFINISHED CATHEDRAL

Although unfinished, the interior of the cathedral is pleasing with its creamy walls pierced by many windows and its high open roof supported by mahogany beams. The general effect is one of space and coolness, a welcome effect in the tropics.

The central window of St. John's, the east window, came from the old church, and although it is in the Gothic style, it is well proportioned and does not strike one as being in the least inharmonious or out of place. It is filled with excellent stained glass and shows John the Baptist pointing to our Lord, Who is the central figure, and saying, "*Behold the Lamb of God, which taketh away the sin of the world.*"

The high altar of colored tiles was designed by the late Mr. Robb. Most of the tiles were imported from Tunisia, but the three large ones representing, in the center, the Lamb of God, and on the sides wheat and grapes, were made in America. The use of tiles in this way is most unusual. Mr. Robb designed a reredos of the same material to go with the altar, which will have to be erected some time in the future.

One of the most interesting spots in the cathedral is the Lady Chapel. The altar and reredos of Caen stone also came from the old church. They are said to have been carved in Italy. The central panel contains an original representation in bas relief of the Last

Supper, which is reminiscent of the familiar paintings by Leonardo da Vinci. One quaint feature about this panel is that four of the Apostles are smooth shaven while two of them wear mustaches! At one end of the table stands Judas Iscariot holding the money bag before the others.

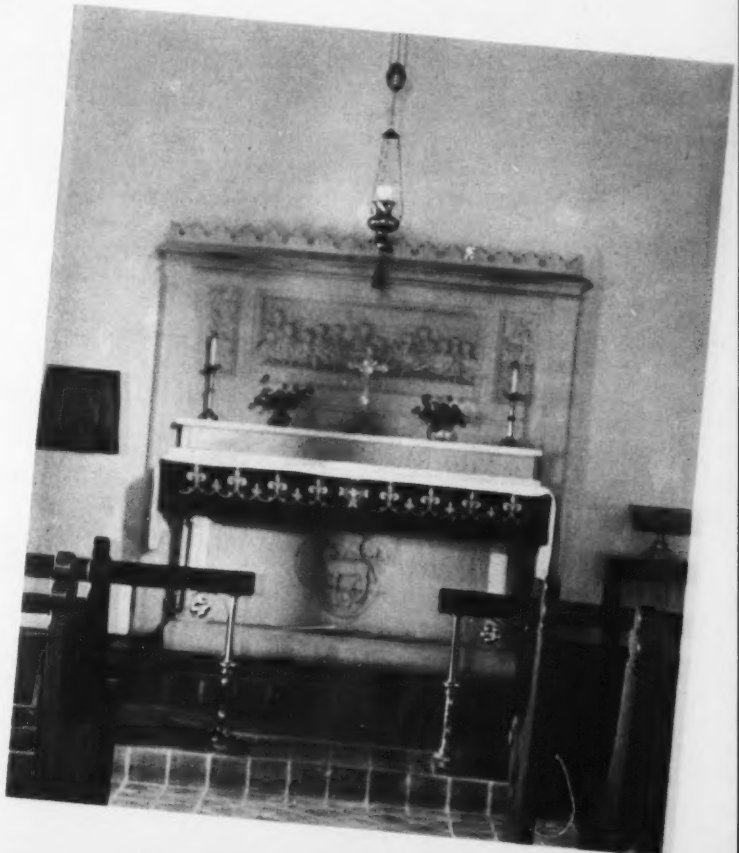
In the wall at the north end of the altar is an aumbry where the Blessed Sacrament is always reserved for the sick.

The cathedral has a two manual organ with ten stops and nine couplers, which came from the old church and was entirely rebuilt and supplied with electro-pneumatic action when it was placed in the new church.

Adjoining the church is Cathedral House, which was originally St. Catherine's School for training native workers. The ground floor is now used as a parish house, and the upper floor contains two apartments for the Canons in residence.

The Cathedral is used by three distinct congregations: the American congregation consisting of continentals with a sprinkling of British and English-speaking Puerto Ricans; the Spanish congregation consisting chiefly of Puerto Ricans; and the English Mission congregation which is made up of Virgin Islanders and British West

(Continued on page 36)



One of the treasures of St. John's, the altar and reredos of the Lady Chapel came from the old church.

The Herb Corner

By THE POE SISTERS

NUMBER VII—An Herb Patch for Your Victory Garden



IN THIS year when Victory Gardens are flourishing on all sides of us to save the precious stamps in our ration books, our thoughts are turning again to herb planting.

For no Victory Garden is complete without an Herb Patch—a tiny plot whose yield will do much to enrich and bring out the best that is in the food we are permitted

to buy or able to raise.

For a score of years now herbs have been coming back into popular favor for "flavor and for fragrance." Now with the dietary emergency of feeding the world upon us Victory gardeners may at least grow the herbs that are needed in food preparation.

HERB PATCH MODEL

The Herb Patch in the Victory Garden should be at least three feet square. At the Cottage Herb Garden on the Washington Cathedral close there is an herb patch of that size which was planted seven years ago and has been a source of pleasure and suggestion to thousands since that time.

Its designer knew that many home makers would have no more space than that for an herb patch, so the herbs in it were selected with great care and with the idea that such a patch would furnish adequate herbs for the average family.

The first choice for that herb patch was marjoram,

"the amiable herb" which mingles its flavor with any dish—soup, stew, salad, eggs.

Marjoram is a plant for every garden of herbs. Its origin is lost in the mists of antiquity. Some claim that it sprang from *Origanum Onites*, an old perennial plant from the Caucasus, but whatever its history marjoram is an herb treasure today.

When you get lamb chops—and it is a red letter day when you are able to do so—prepare them this way, after a recipe of Irma Goodrich Mazza in her "Herbs for the Kitchen."

Broiled Lamb Chops with Mushrooms and Marjoram

6 round bone lamb chops, 1½ inches thick

½ pound fresh medium sized mushrooms

4 tbs. olive oil

fresh leaves marjoram

garlic peeled and halved

metal skewers

salt and pepper.

Cut chops into pieces about two inches square. Peel mushrooms, using only the caps, and saving the stems for some other purpose.

Dip mushroom caps into oil so they are coated, then lay on a paper towel to drip. Pick the marjoram leaves from their stems, using all but the tiny ones.

Thread the ingredients on the skewers in this order: first a mushroom, then a couple of marjoram leaves, a slice of garlic, a piece of meat—then begin all over again.

Fill skewers to within an inch of their points, and lay them on the broiler. Broil on one side, then turn and broil on the other.

Salt after taking from the fire, and serve at once while very hot.

Serve on the skewers, letting the diners remove the

morsels from them. Only the meat and mushrooms are eaten, while seasonings are left on the plates.

The next indispensable herb for the patch is thyme, beloved of the bees and the gods. Ancient poets sang its glories and mankind has cherished it from generation to generation. Even as marjoram it has manifold uses and the good cook will not do without it.

Thyme will add beauty to your herb patch. In flower it is a delight, and it can be used for flavoring either fresh or dried.

The Greeks dried the herb and used it to make a fragrant flame at sacrifices and from this usage and the Greek verb meaning "to offer sacrifice" thyme gets its name.

There is hardly any food that thyme will not enhance, but only a tiny pinch of it should be used.

To Americans, at least, the best known herb is parsley. Of ancient origin too, it deserves a place beside thyme.

Parsley could not be left out of the herb patch yet it is not always amiable about growing therein. An old legend says that parsley must return to the devil at least nine times before it will take root.

Sprigs of parsley are so often seen upon a dish and it has so chaste a union with cold meat that few people ever look at it as a plant or see that it has beauty as well as function.

Yet the Greeks made wreaths of it and decorative garlands, dedicating it as a plant to the gods.

In our herb patch we would not leave out sage which has an ancient and honorable history, and medicinal as well as flavor uses.

Savory also should have a place in the herb patch, for savory even as marjoram is an "amiable herb" and repays its presence with a host of virtues. String beans with sprigs of summer savory advance into the realm of rare delights, and savory generally adorns any use of it by the intelligent.

Then comes the king of herbs, basil, whose affinity with tomatoes in any form is understood by most Europeans but not so generally in this country. Strange to say basil belongs to the *Labiatae* or Mint family and is one of the most charming individuals in that far reaching group.

As for mint itself, in the herb patch it proves troublesome; for it

has a grabbing nature and spreads its roots into its neighbor's territory.

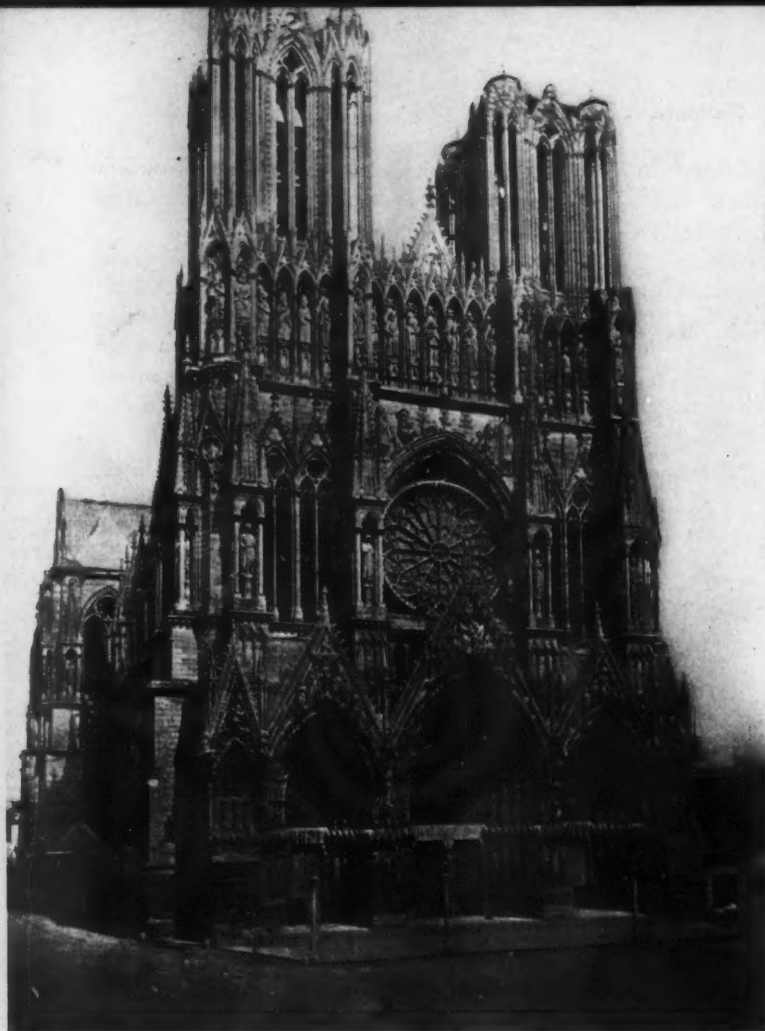
So plant a bit of it by itself and then watch it carefully. Cut it back and use it freely in your cooking. Mint in green peas, for instance, may become a favored dish for victory gardeners. The epicures in your household will enjoy it.

There are one or two other herbs that should go in your herb patch, notably rosemary, the aristocrat of herbs, with its picturesque history and the piquant flavor it gives to lamb and kindred meats.



EDITOR'S NOTE: This is the seventh of a series of articles on herbs to appear in THE CATHEDRAL AGE. The Cottage Herb Garden which is carrying on its interesting work for the Cathedral has won a national reputation not only for its culture of herbs, but also for its original herb mixtures. Visitors to the Cathedral find the picturesque little shop, where herb plants, dried herbs and herb mixtures are sold, one of the most attractive spots on the Close. Pamphlets listing Cottage Herb Garden products and how they can be used will be sent on request.





RHEIMS CATHEDRAL



The Catho

BY E. PO

IN THE France that is to be, restored to a place among the nations of the world after the darkness of Nazi occupation, from a hundred ancient hills will shine the crosses on her outstanding treasures—her great cathedrals.

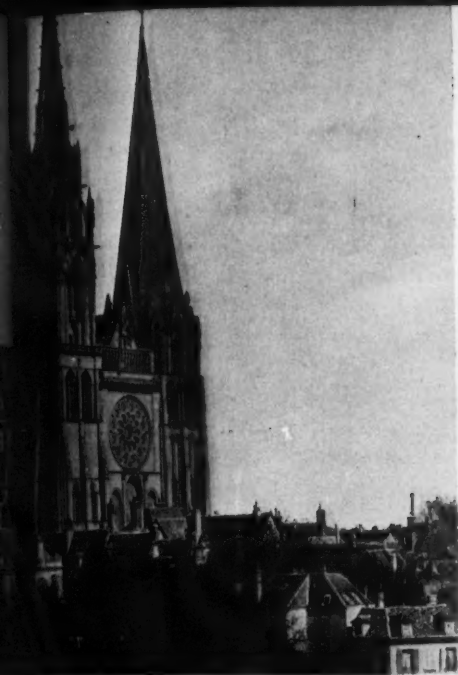
This war has spared France her national monuments. There has been no pitiless bombing of Rheims—no Coventry destruction—and the Allied bombings on Nazi war factories and centers have caused little or no injury to cathedrals in the region.

Perhaps the Nazi might have resumed the attacks on French cathedrals, such as occurred in the first World War, except that the end of strife came for France so swiftly and under such humiliating circumstances that the full fury of the German invaders was not expended on her spiritual fortresses.

What war can do in the way of cathedral destruction has been demonstrated in an unforgettable manner in what happened to Rheims Cathedral in 1917 and 1918.

This matchless religious structure which Charles VIII proclaimed "noble among all the churches of his kingdom" sustained the blows of no fewer than two hundred and eighty-seven recorded shells, in addition to violent bombardments in the spring of 1917 and 1918.

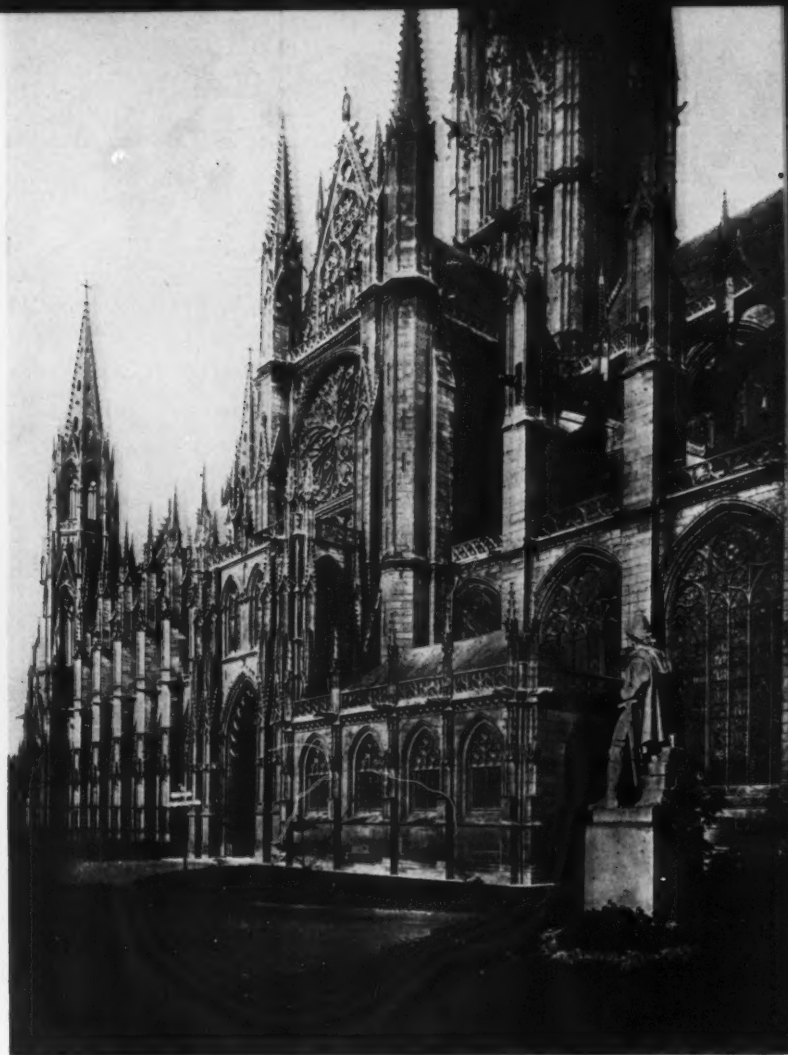
Glance for a moment at the Rheims Cathedral that was left when the Armistice came in 1918. It was roofless ruin. The vaulting had been annihilated, the towers ruined, the windows broken and the pulpit and stalls burned. Only the great pillars of the nave stood firm. Physically it was a shattered cathedral, yet not even the pitiless fire could destroy the still superb silhouette. The mutilated Christ on the north door moved men to tears



Cathedral

h of France

Y B POE



ROUEN CATHEDRAL

and high resolve. There is grandeur in the spiritual essence of such edifices which transcends death and baffles destruction.

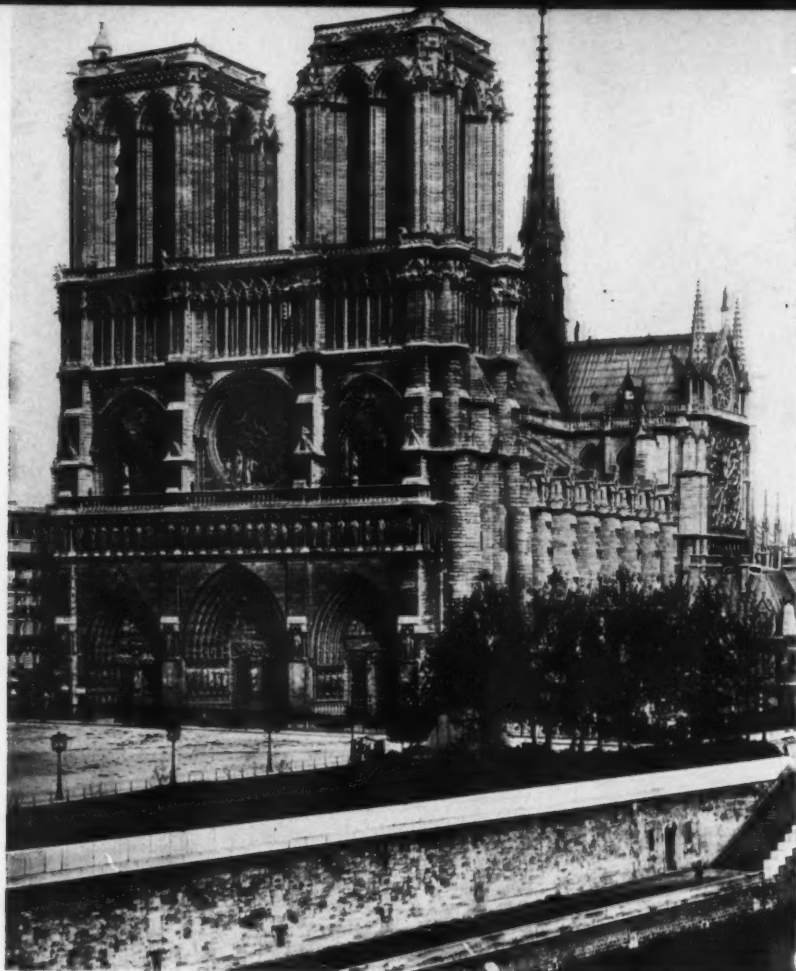
Through the generosity of John D. Rockefeller, Jr., Rheims Cathedral now has been restored to its ancient glory of Gothic architecture. His gift of a complete new roof has been added to again and again. Some of the cathedral beauty in glass and sculpture has been lost to posterity, but everything possible has been done to renovate this royal shrine which is as much a part of the history of France as Mt. Vernon is of the United States. The cathedral again resembles the exquisite etchings of Rheims we have loved. It still may be called "the most beautiful structure produced in the Middle Ages."

With the memory of what has happened to Rheims, it is not surprising that the French did not trust the in-

vader when he came war making again. Sandbags hid the majestic proportions of Notre Dame Cathedral in Paris. From Chartres was taken the famous glass that defies in reality Nature herself. Priceless paintings and altar pieces were hidden away by other cathedrals.

Since it was impossible to remove sculpture carved into a cathedral door or made part of the fabric itself, there was cathedral treasure galore that could not be sheltered. Yet there was still one great protection for it, the power of prayer. In every cathedral town of France prayer went up unceasingly that the Mother Church—the cathedral—might be spared the fate of Rheims in the last war. Brave deans, canons and other cathedral dignitaries made ready to give their lives if necessary to save these sacred shrines.

And France's cathedrals have been spared. The new



NOTRE DAME, PARIS

France will build upon them and have them for inspiration in the better days that are to come for this stricken country.

France has turned to God in the days of her humiliation and trial. Her cathedrals and churches are crowded day and night as if the whole nation were on its knees, praying for the deliverance which may not be so very far away.

LOVE FOR CHARTRES

Of all French cathedrals, Chartres is perhaps the greatest Gothic cathedral in the country. There is a spiritual uplift in every stone and arch of its structure. That is what draws pilgrims again and again to Chartres. No matter what other French cathedrals may be visited, the heart of the pilgrim returns again to Chartres.

Perhaps this great love of the people for Chartres is

due to the fact that, in a sense, it was built by the people. When the cathedral was burned in 1134 whole populations threw down their own work and left their homes to succour Chartres. Men worked side by side harnessing themselves together to drag wagon loads of stone, wheat, oil, wine, wood, lime—whatever was needed not only to build the cathedral but also to care for the workmen.

The richness of the stained glass of Chartres is inexhaustible; each window is a gem in itself. Most of the glass dates from the thirteenth century, and fortunately it has been hidden away from reach of the invader else it might today form the decoration of Berchtesgarden.

Chartres was consecrated in the presence of Louis IX and his family and a souvenir of this ceremony remains in the north rose window and the five lancets under it, given by Saint Louis and his mother about 1230 A.D.

The mystic vastness of the interior of Chartres im-

Summer, 1943

presses all who enter its doors. As Napoleon said: "An atheist would be uneasy here."

Perhaps the largest of the French Gothic cathedrals is Amiens. Its nave is immense and someone has written, "The choir of Beauvais, the nave of Amiens, the portail of Rheims, and the towers of Chartres would together form the finest church in the world."

INFLUENCE OF AMIENS

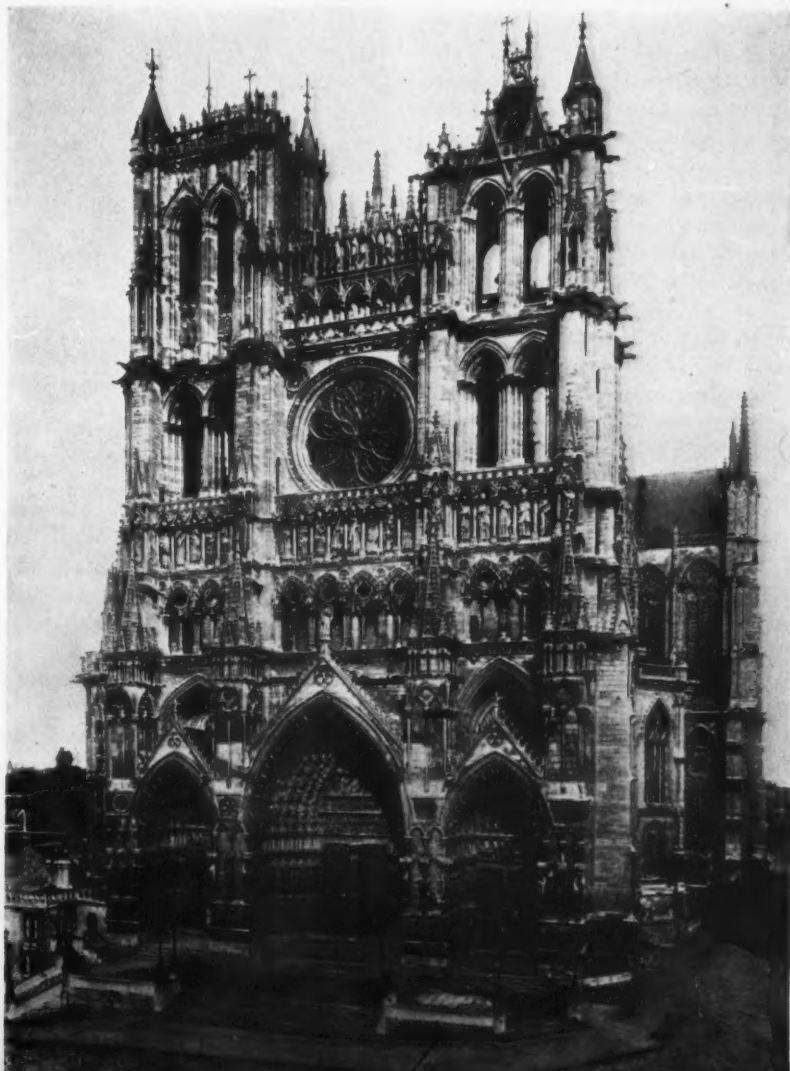
Amiens is often called the mother of French cathedrals because of its influence on the architectural forms of other cathedrals in the region. Tours, Troyes, Antwerp, Bourges as well as Cologne in Germany have in some way imitated Amiens.

The portal of Amiens is a magnificent page of religious iconography. Even as the great facade of Notre Dame in Paris it is one of the most beautiful examples of its kind left by the Middle Ages. The most celebrated work of art at Amiens is the great statue of Christ which stands against the pier of the center. Its beauty has won it the title of the Beau Dieu of Amiens. The Beau Dieu is the central point of the immense iconographic theme of the facade.

In Bourges the Cathedral of St. Stephen is the glory of the region. Like Amiens, there is a vastness to its nave and, in fact, to the entire structure, which contributes the essential atmosphere of a cathedral.

(Continued on page 41)

AMIENS CATHEDRAL





Flag bearers (left) stand at attention in the wooded grove as the Marine bugler sounds "taps" for the honored dead. Below—the procession of choir, clergy and official guests march down the center aisle to take their places at the sylvan altar in the amphitheatre.

Color Massing Honors Dead of this War

THE annual Massing of the Colors service honoring Americans who have given their lives for their country, last month drew more than ten thousand persons to the outdoor amphitheatre of the Cathedral. This year's service, which was sponsored jointly by the Cathedral and the Military Order of the World War, was dedicated to men who have died in this war, and special tribute was paid to the following chaplains and clergymen:

Col. Frank L. Miller, chaplain in charge of the planning and training division, Chief of Chaplains' office, Major Robert H. Humphrey, also of that office, and Bishop Adna Wright Leonard, Methodist bishop and chairman of the General Commission on Army and Navy Chaplains, all of whom were killed in an Iceland plane crash May 3.

Guest speaker for the service was the Hon. Ralph A. Bard, assistant secretary of the Navy, who sounded a warning against over-optimism about the war. Mr. Bard told the crowd that "we are approaching ever closer to the period which in all probability will exact a heavy toll of sacrifice."

"We are steadily approaching the days of our most dreaded ordeal and the probability that we shall be sorely tried in the raging inferno that will light our pathway to the inner citadel of the enemy in Europe and in Asia," he added.

"We have no choice," he continued, "There are no detours and no short cuts. There is only spending, building, fighting and dying. But we can pray that a



compassionate Providence will minimize the price of the ultimate victory for all mankind."

Representatives of more than 200 patriotic, military and veteran organizations took part in the service, and the flag-bearing procession which marched down the Pilgrim Steps of the Cathedral and into the amphitheatre numbered approximately a thousand persons. Color bearers shouldering rifles and wearing the khaki of the Army, the white of the Navy and blue of the Marines preceded the procession. Behind them came hundreds of American flags and banners.

Brig. Gen. Albert L. Cox conducted the service and introduced the speaker. Others participating were Navy Chaplain Stanton W. Salisbury who read the lesson, Army Chaplain Harry Lee Virden who offered prayers "For the President of the United States and all in Civil Authority, for our country, and for the family of nations," and two Cathedral canons.

Rich Tradition
of Culture Pervades
Cathedral Elementary School

"Happy are the Debonnaire"

The Background of Beauvoir

THE stones of the pulpit in Washington Cathedral were the gift of the Archbishop, Dean and Chapter of Canterbury. The stones in the High Altar were quarried in the Valley of the Jordan. The Cross carried in procession at solemn services was the gift of Emperor Haile Selassie. From the very spot on Mount Sinai where Moses received the Commandments came the stones on which the celebrant stands when he rehearses them. Cedars brought from the slopes of Mt. Lebanon make a setting for the Bishop's Garden.

Beauvoir, the home of the Cathedral School for younger children, was the gift of donors whose family tradition identified them with all that was best in old-world culture. The head of the school is determined that its atmosphere shall be in harmony with their tradition.

On the walls of the school there will soon be placed a tablet bearing the following inscription:

TO THE GLORY OF GOD

And in Grateful Memory of

JAMES TOWNSEND RUSSELL
ANNA SHELDON RUSSELL
J. TOWNSEND RUSSELL, JR.

By Whose Generous Gift of
BEAUVOIR

The Establishment of this School
Was Made Possible

The people thus to be commemorated were sprung from Puritan and Huguenot stock. The father, the mother, the son, themselves exemplified the characteristics of their forebears—pioneers, pathfinders, builders, students. They held tenaciously to the Christian Faith, which for them was the only sound basis and sure guaranty of freedom.

James Townsend Russell, his wife and son had lived

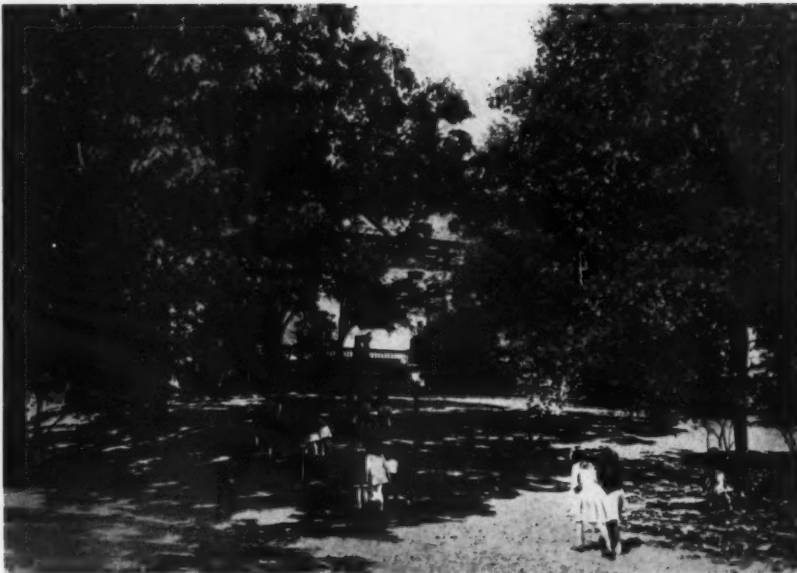
much in Europe. Lovers of the best in art, architecture and music, they found in the ideals of Washington Cathedral a perfect satisfaction of their own. Hence the gift to the Cathedral of the house and grounds which had been their family home. Today, the elementary school which is housed here is one of the finest schools of its kind to be found anywhere in the country.

James Townsend Russell, like many gifted clergymen, had been educated for the stage. When later he responded to the call of the ministry he wholeheartedly placed his many gifts at the service of the Church. He served for nine years as Canon of Washington Cathedral. He also was rector of the Church of Bethesda-by-the-Sea, Palm Beach, and the beautiful group of buildings of which that church is the center was brought into being through his untiring efforts. When he married Anna Sheldon two families were united which had served England well. Lord John Russell was famous as a prime



On the grounds of the Beauvoir nursery school one of the younger children feeds the ducks.

The Cathedral Age



Up the hill and through the trees, stands the red roofed building that once was the Russell home.

minister. Gilbert Sheldon, one of Mrs. Russell's ancestors, was Chancellor of Oxford University, Bishop of London and Archbishop of Canterbury. He gave to Oxford the Sheldonian Theatre, amplified and extended the Bodleian Library at Oxford and augmented the Library at Lambeth Palace.

Mrs. Russell was the only daughter of Henry King Sheldon, Presbyterian, of New York. Born near Hartford, Connecticut, and educated in Dresden, he every day gave half his time to business and the other half to music, much as did Henry Lee Higginson, founder of the Boston Symphony Orchestra.

PEOPLE OF THE WORLD

Mrs. Russell's mother was Anna Kissam Embury, of New York, descendant of Dutch-Huguenot stock, whose Manhattan real estate holdings are still in the family. Like her husband she was an accomplished musician with a wide acquaintance in musical circles both at home and abroad. While she preferred her own Episcopal Church, she joined her husband in making the music in the Presbyterian Church which they attended the equal of any church music in New York.

All these people were citizens of the world. Americans to the core they were able to think of the world as a neighborhood. There was nothing selfish about their culture; it was in every sense generous. At the turn of

the seventeenth century ancestors of Mrs. Russell brought Flemish weavers to Mortlake to teach tapestry-weaving to the English. James I gave them their first commission,—twelve tapestries, one for each month in the year. These were given by the King to his minister, Lord North, and hung for three hundred years in the royal apartments in Wroxton Abbey. Five of them, representing April, May, June, July and August, are now in New York owned by members of the Sheldon family who have willed them to Washington Cathedral. Kensington Museum has asked if they may not come home to England. It will some day be for the Chapter of Washington Cathedral to de-

cide whether these works of art shall eventually hang in Washington Cathedral, as America's Westminster Abbey, or in Beauvoir, or in the Mellon Gallery, or in the Kensington Museum.

Thus it appears that Beauvoir's roots strike deeply into the past and always toward art, music, education, religion—the durable satisfactions of life.

In the French Bible our familiar Beatitude "Blessed are the meek" reads "Happy are the Débonnaire, for they shall inherit the earth." Who are the Débonnaire? To the French and to the ancient Greeks they were the open-minded, the teachable, the simple, the affable. They alone never cease to grow, and they cannot be defeated for they never accept defeat.

Perhaps it is the French version of the Beatitude that best describes these people who supply Beauvoir with its background. They are to be found among the matriculants of Oxford and Cambridge for six hundred years. Their wills are recorded in Chancery Lane. It was altogether in keeping with their tradition to donate a mansion and its surrounding acres, one of the finest sites in the District of Columbia, as a home for a school in the shadow of the Cathedral.

"Happy are the débonnaire; for they shall inherit the earth."

Could Beauvoir have a better motto?

The Book Page



*Jacket design from "The Old Churches of London,"
a watercolor view of the city by R. Schwabe.*

THE OLD CHURCHES OF LONDON, by Gerald Cobb, with Introduction by Professor Geoffrey Webb. (Published in U. S. by Charles Scribner's Sons, N. Y., and in England by B. T. Batsford, Ltd., London. 1943. \$5.00.)

The Londoner has been notoriously insensible to the historical treasures of his city. They were always there, and one fine day he would see them. But the Germans have changed all that. By the end of 1941, besides losses in outer London, fifteen of Wren's churches had been gutted and four severely damaged, while two churches that survived the Great Fire of London in 1666 and one other were burned right out and yet another badly injured. The tragic ruins are all that we should ever know of the lost glories, were it not for the industry and observation of such men as Mr. Cobb, who have recorded for the future what the past has achieved.

This present record is a most valuable account of the churches of the City of London, useful to clergyman and artist, layman and architect alike. The hope of the author that his book "in a handy form and at not too high a price, does manage to give some idea of the wonderful heritage of church building and craftsmanship in Central London" has been amply realized. The book is of necessity limited by the restrictions of length and price imposed upon it, but a splendid bibliography is included in the author's preface which should guide the student in pursuing such subjects as "Church Plate," on which Mr. Cobb is able only to touch.

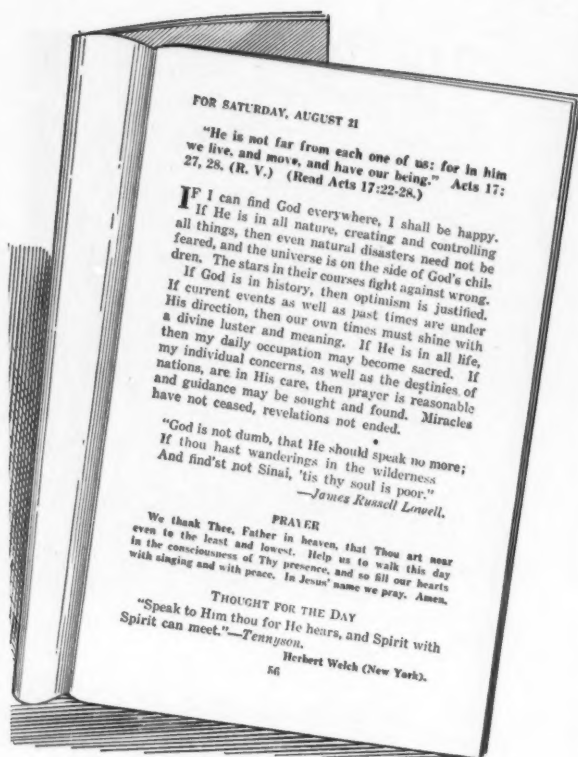
A great merit of the book is that it is liberally illustrated with splendid photographs, color plates, drawings and other illustrations. Particularly interesting is a double page drawing of all the towers and steeples of Wren's churches. Owing to force of circumstances, Wren restricted his exterior orna-

ment mostly to the upper parts of the towers of his churches, and the study of their form, which Mr. Cobb bases on his excellent drawings, is a fascinating one. He classifies the fifty-two towers into twelve main divisions, and proceeds to analyze the distinctive elements of each in a most instructive fashion.

The subject of Wren's rebuilding of the old City churches is full of interest for our own times, engaged as we are, if only vicariously in the architectural sense, in post-war construction. The methods of financing, contracting and furnishing; the amusing expedients used to extract plans from an overworked and tardy architect; the use of women as masons, joiners and other artisans; the fire-fighting measures taken to guard against a recurrence of the tragedy of 1666 (neglected, alas, within two hundred years)—all these and many other relevant facts can be gleaned from the extracts from Vestry minutes and Churchwardens' accounts quoted at length.

The book also contains valuable sections on the dedications and suffixes of the City churches and their derivations; the exteriors, interiors and fittings; the later churches; and the churchyards of London. There is an excellent general introduction by Professor Geoffrey Webb, A.R.I.B.A., one of the foremost authorities on the work of Wren and his contemporaries, which acquaints the reader with the chief features of church building in London from mediaeval times down to the nineteenth century.

Mr. Cobb has some pertinent reflections on Victorian vandalism; the vesting of responsibility for the care of churches in some diocesan authority; the Union of Benefices Act, with its object of promoting the removal of churches made superfluous by the moving away of the resident population; and the problems of post-war rebuilding. These are all English problems for Englishmen to settle; but the discussions are not without



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value for Americans. We all know the downtown church, bereft of its former residential surroundings, fighting to adjust its witness to the industry and commerce that have engulfed it. We know also the colonial gem of architecture stabbed with Victorian glass of execrable taste. While our hearts go out to the British as they face the final problems of reconstruction, we pray that we may escape a similar fate and may exercise all vigilance to insure the safety of American architectural treasures.

I. W. S.

SIX KINGS OF THE AMERICAN PULPIT, by Clarence Edward Macartney. (Philadelphia: The Westminster Press. \$1.50.)

The author, pastor of the First Presbyterian Church of Pittsburgh, delivered the six chapters of this book as the Smythe Lectures at Columbia Theological Seminary and later preached them as sermons. The book shows both the advantages and weaknesses of this method. He deals with Whitefield, Matthew Simpson, Henry Ward Beecher, Phillips Brooks, DeWitt Talmage and a layman, William Jennings Bryan. They are all pulpit orators primarily, though Brooks had a wider significance as ecclesiastic and Bryan as statesman and Whitefield spoke mostly out of doors. All of them made a mark on the life of their times and it is in relation to their times that each is best seen. Four of the six lived through the Civil War and their preaching was colored by its issues. Except for Whitefield we should say that their preaching was not always central to the Gospel but their oratorical power is unquestioned. A study of these men, to which Dr. Macartney has given us a readable introduction, would reveal the present need for a reborn power of pulpit speech allied to a rediscovery of the core of the Faith to be preached.

C. W. F. S.

THE MEANING OF REPENTANCE, by William Douglas Chamberlain. (Philadelphia: The Westminster Press. \$2.00.)

This book, by the Professor of New Testament in the Louisville Presbyterian Seminary, is quite simple and very readable, but none-the-less important. It is an example of the increasing rediscovery of the essentials of the Christian Faith, which is the mark of present theological thought.

The author examines and brings out a distinction between the Biblical words for repentance and summarizes the teaching of the New Testament. The author is able to show that repentance is not simply sorrow for sin, but "primarily rescue from one's self." Where the word is not directly used the idea is reflected by the presentation of a way of life which is a complete reversal, "a mental transfiguration." The author truly says, "It is the almost universal note in the New Testament."

Dr. Chamberlain then discusses the implications of his study for our understanding of God, of man and of what God expects of man. He brings out in a striking manner the necessity of repentance if we are rightly to attack the vast problems of our civilization—particularly in the form in which they will arise after the war. There is a valuable discussion of how repentance is produced and an important criticism of some of the means often relied upon to produce it. "Repentance is produced as the Holy Spirit works within the human life, transforming its aspirations, ideals, ambitions, and viewpoints. The

central theme upon which the Spirit plays is the message of a crucified Saviour. The response to this infinite love is repentance."

In one sense the author has made his greatest contribution in applying his thesis directly to modern preaching. This is of direct interest to the Cathedral's College of Preachers, as he echoes the continuing emphasis of that Institution. "The Church faces the greatest opportunity of its history to prepare public opinion for the new day." "The time has come to unmask euphemisms, to call things by their right names." "It must have a message commensurate with the tragedy of our day." "The New Testament message of repentance is adequate and there is no substitute for it." It is seldom that a book gives such practical advice for the application of the subject it develops and this is a book which should be used and its advice put into practice by all preachers.

C. W. F. S.

FORTY POEMS, by Robert Knox Bishop and John Claiborne Davis. (Washington, St. Albans Press.)

The forty poems in an attractive volume by Robert Knox Bishop and John Claiborne Davis are printed without revealing the individual authorship of the contents.

In doing this Mr. Bishop and Mr. Davis have indicated that they wish to present a biography of the generation rather than of individuals, of the generation "which passed through the years of depression and appeasement, of fluctuating ideas and reversed decisions, and the years from Munich to the present."

Scanning the poems, many of them excellent, one is impressed with the fearless facing of situations by the authors.

The rather gloomy gallantry displayed in some of them may, in the future, be regarded as a key to our times when our times have become history.

The poems will furnish a graphic glimpse of what went through the minds of youth as they faced the foe in this war. For instance,

*When on Guadalcanal, the last gun sounds
against the taken ridge and littered slope
busy with death, and the vacant sky astounds
the turtle and the leaf uncurled in hope.*

The typographical make-up of this volume is unusually fine and the 240 copies printed were done on Saint Albans Press in Washington, on the grounds of the Cathedral.

The engravings on the title page and the tail piece add much to the attraction of the book.

E. E. P.



Washington Cathedral

+

The Rev. Theodore O. Wedel, Ph.D.
Canon, Warden of The College of Preachers

The Rev. Charles W. F. Smith
Canon Chancellor

The Rev. W. Curtis Draper, Jr.
Acting Canon Precentor



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Washington Cathedral Chronicles

BENES VISITS WILSON'S TOMB

Among the recent distinguished visitors to the Cathedral was the President of Czechoslovakia, Dr. Edouard Benes, who came to the Bethlehem Chapel on the afternoon of May 14 to place a wreath on the tomb of Woodrow Wilson. This was Dr. Benes' second visit to the tomb of the American president who, as co-author of the Versailles Treaty, helped establish the independence of Czechoslovakia. His first was in 1939 after his country had been absorbed by Germany and when war clouds were threatening the rest of Europe.

In his tribute to the First World War President, Dr. Benes pointed out that the spirit of Woodrow Wilson is not dead. "The only way in which we can pay adequate tribute to the memory of Wilson," he said, "is to prosecute this war to a victorious conclusion so that it will be the last war."

Dr. Benes was accompanied to the Cathedral by the Ambassador from Czechoslovakia and Mrs. Vladimir Hurban, representatives of the embassy, and military and naval aides of the United States.

The service was conducted by the Canons of the Cathedral, with the Cathedral boys' choir in attendance. A capacity congregation filled the chapel for the ceremony, and among those present were the representatives of the Women's Committees of the National Cathedral Association who were in Washington for the annual meeting, students and teachers from the National Cathedral School for Girls and clergymen attending the conference at the College of Preachers.

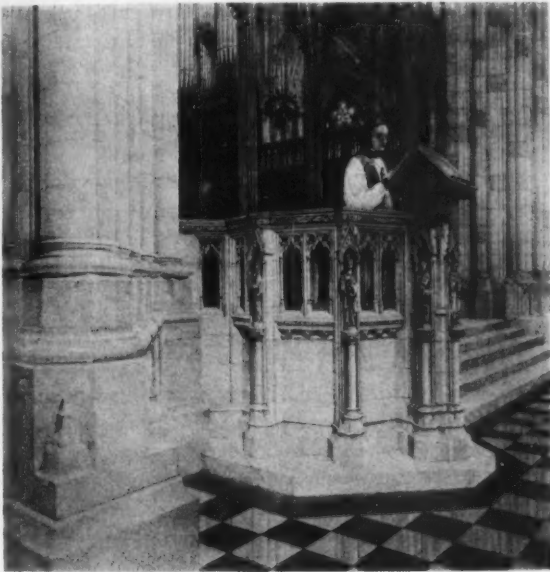
LECTERN DESIGN APPROVED

In the near future a graceful stone lectern will replace the present wooden structure now balancing the Canterbury Pulpit in the Crossing of the Cathedral. The design for the new lectern, prepared by Philip Hubert Frohman, the Cathedral architect, has been approved by the Chapter of the Cathedral and the family of the late Bishop Alexander Mackay-Smith, to whom the lectern is a memorial.

For some time it has been felt that the present lectern, although beautiful in design and execution, is unsatisfactory in relation to the completed Crossing and Choir. It is too narrow and rectangular in plan and too small in relation to the Crossing piers and Canterbury Pulpit. The stone lectern will be larger in size and octagonal in shape, and although it will resemble the Canterbury

Pulpit it will differ in a degree that will prevent it from suggesting a second pulpit.

Seven of the nine figures now carved in wood on the present lectern will be retained in the new design. The present figures will be used as models for the new ones which will be carved in stone, thus retaining the general iconographic scheme of the original lectern. The nine figures on the present lectern represent Moses, Solomon,

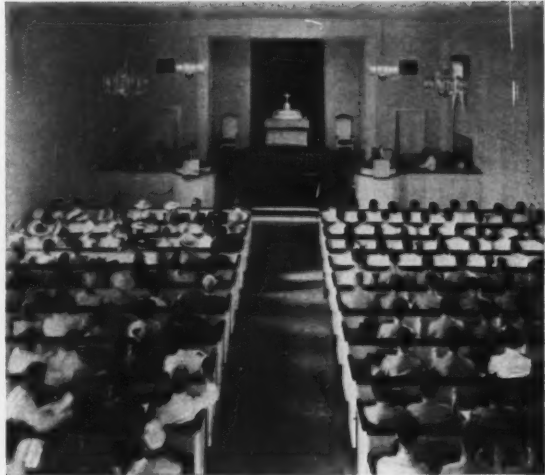


Approved design for the new lectern

David, Elijah, St. John Baptist, St. Luke, St. Peter, St. Paul, and St. John the Divine.

"In designing the new lectern," Mr. Frohman said, "I have been guided by the thought that whereas the pulpit symbolizes the spoken work and may have eloquence and beauty, the lectern should symbolize the inspired Word of God. Although the new lectern will be smaller in dimensions than the Canterbury Pulpit, I trust that it will not be inferior to it in beauty, and that it will have a vigorous quality which will give a greater sense of security and of power than the larger mass of the pulpit.

"When designing the great piers of the Crossing, I endeavored to preach a 'sermon in stone' and to suggest the strength and sincerity that should characterize the faith and the life of a Christian. It has been my aim that the lectern shall partake of the strength and forthright character of the adjacent Crossing pier out of which it will grow, that it shall be of such dimensions



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and vigor that the pier shall not dwarf it and that it shall have a delicacy and refinement of details."

WOMEN'S COMMITTEES MEET

The month of May usually sees a large group of women from many states gathering at Washington Cathedral for the annual meeting of the Women's Committee of the National Cathedral Association. This year, however, because of the war, attendance at the meeting was limited to State Regents and Chairmen. About twenty-five women, representing thirteen committees, gathered at the Cathedral on Friday, May 14. Mrs. Allan Forbes, of Boston, the National Chairman, was unable to attend because of a painful accident which occurred just two days before the meeting. Mrs. Shaun Kelly, of Western Massachusetts, presided at the sessions.

The day opened with a service of Holy Communion in St. Mary's Chapel. During the morning meetings suggestions were made for assisting the committees in their work. Among these were additions to the Cathedral film, a new pamphlet answering some of the most commonly asked questions about the Cathedral, and the appointment of a vice-chairman to be responsible for the formation of new committees. Interesting

reports were read of the activities of the various committees represented.

In the afternoon, reports were given of the work and activities of the Cathedral by Walter B. Clarkson, president of the National Cathedral Association; William R. Castle, a member of the Cathedral Chapter and a former Under-secretary of State, and Canons Charles W. F. Smith and Theodore O. Wedel. Of great interest was the announcement of tentative plans for the building of the South Transept as a "Patriots Bay" in honor of the men who have served our country in this and former wars.

The meetings closed with dinner at St. Alban's School and the concert given in the Cathedral by the Cathedral Choral Society.

It was the general opinion that, even though the meetings were brief and the attendance small, the 1943 session marked another milestone in the splendid history of the Women's Committee of the National Cathedral Association.

RECORD ATTENDANCE EASTER

So great was the attendance at Easter Sunday services in the Cathedral that seating space was not available for all of the nearly ten thousand persons who came to worship during the day. The largest congregation, some four thousand people, attended the eleven o'clock Festival Service, filling the main floor and the crypt chapels.

In addition to the six regular services scheduled for the day, a duplicate service had to be scheduled for nine-thirty to care for the overflow from Bethlehem Chapel. Another additional service took place at three o'clock on the Pilgrim Steps to welcome newcomers to Washington. The eleven, three and four o'clock services were broadcast out-of-doors for the benefit of those who could not be seated in the Cathedral.

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CHILDREN PRESENT LENTEN OFFERING

One of the most impressive religious services held annually in the Capital took place in the Cathedral on the afternoon of May 16 when children from church schools throughout the Washington Diocese presented their annual lenten offerings for the missionary work of the church. Some 1,500 church school children attended the service.

Delegates from church schools marched in the procession of choir and clergy, carrying their colorful identification banners, and music for the service was furnished by the massed junior choirs of Washington Episcopal churches. The massed choirs numbered more than 500 children.

The Rev. C. R. Mengers, chairman of the diocesan Department of Religious Education and rector of St. Columba's Church in Washington addressed the congregation, and the offering was received by the Rt. Rev. George W. Davenport, retired Bishop of Easton.

This year's offering will be contributed to the missionary work of the following neighboring countries to the south: Mexico, Brazil, Puerto Rico, Cuba, Haiti and the Dominican Republic.

CHORAL SOCIETY WINS NEW PRAISE

In its third program of great choral music, the Cathedral Choral Society of Washington added new laurels to those it has received in previous performances. The chorus, assisted by the Army Music School Choir of Fort Myer, Va., and accompanied by members of the National Symphony Orchestra and the Great Organ, sang in the Cathedral on the evening of May 14.

Two conductors led the group in a varied program of sacred choral music, Paul Callaway, permanent conductor, and William Strickland, guest conductor. The program included the Mozart, "Litany in B Flat," two

compositions by the guest conductor, "Jubilate Deo and Benedictus es, Domine," the Dvorak "Te Deum Laudamus" and a group of sixteenth century motets.

NEW ROOF ERECTED

Although no construction is being done on the fabric of the Cathedral at present, a new roof has been erected over the foundation of the South Transept in order to protect that part of the fabric which is already in place.



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Puerto Rico's Cathedral

(Continued from page 19)

Indians. At the present time, the American Congregation is made up largely of service men, many American families having gone to the Continent for the duration. At one time the organist and choirmaster was an American sailor, and several others sing in the choir.

The Bishop, the Rt. Rev. Charles B. Colmore, is the Dean of the Cathedral, and there are two canons in residence and two curates. The former are the Rev. Bruce Reddish and the Rev. Aristides Villafare; the latter, the Rev. Ward Foster De Beck and the Rev. Francisco Reus, son of the rector of the Episcopal church in Ponce. Fr. De Beck is the Bishop's secretary and civilian chaplain to churchmen in the Army and Navy who are stationed in and about San Juan.

To meet the needs of the various congregations, there are four services every Sunday and two every other day. There are also Sunday Schools and guilds. Cathedral House is normally the center of many activities of an educational, cultural and social character, and the Spanish congregation has a flourishing troop of Boy Scouts of which it is proud.

While the fixed policy of the Cathedral clergy has always been to refrain from active proselyting, there is a steady influx of members of other communions into the Church. Some come through marriage, but most are attracted through the presentation of a reformed and scriptural Catholicity which appeals to the mentality and temperament of Puerto Ricans. However, the principal work of the cathedral continues to be with people from the continent who come to make their home in the island and with the many negroes from the Virgin Islands, most of whom are traditional Anglicans and have a loyalty and devotion to the church which is proverbial.

Prayer for the Building of Washington Cathedral

O LORD JESUS CHRIST, who has taught us that all things are possible to him that believeth, and that Thou wilt favorably hear the prayer of those who ask in Thy Name; we plead the fulfillment of Thy promise, and beseech Thee to hasten the building, in the Capital of this Nation, of Thy House of Prayer for all people. Make speed to help us O Lord, whom with the Father and the Holy Spirit, we worship and glorify as one God, world without end. Amen.

Summer, 1943

Middle America's Religious Art

(Continued from page 9)

capitals, ceilings, arches, and in the sculpture of most of the churches in Middle America.

There is an old Spanish Church at Ciudad Vieja, Antigua, Guatemala, which may be the oldest church in the Western Hemisphere. The pioneer church-building era had passed by 1783, and most of Middle America's more renowned cathedrals date from before that time.

Some of the very old churches in El Salvador and Guatemala have been restored by native craftsmen who have added their own particular touch to the old Span-

Three-hundred-year-old churches are common in Middle America, and most of them are still in use. Newer churches, especially in the earthquake areas of El Salvador, have sheet-iron exteriors which have been pressed and hammered into lacy designs. In some of this Spanish architecture the Moorish influence is pronounced. For instance the old University of Guatemala at Antigua has perfect Moorish arches, bearing the coat of arms of Castile and the Church.

The vigor and color of this early Middle American art has carried over into the native art of Middle America today. The religious influence is still strong as it was in the days of the Maya, for the Catholic civilization brought by the Spaniard has permeated every part of Middle American culture.



Old Spanish Church in the city of Nata, Panama

ish. In Panama City, the Cathedral, begun in 1673, has massive, native mahogany doors, and inside there is a painting of the Virgin of the Rosary by Murillo.

Perhaps the most lavish display in all Panama's churches is the great golden altar of the Church of San José, Panama City. It is brilliantly carved out of mahogany, with intricate figures, symbols and geometric designs. The whole mass of carving is overlaid with gold more than two and a half centuries old.

Outside of Panama City, there are ruins of an old Church, that of Santo Domingo. The most peculiar feature of this ruin is its flat arch. Literally flat, it has only the barest curve needed to make it hold together. Strangely enough, the rest of the church is in ruins, but the flat arch, which should have been the first thing to collapse, still stands.



Children's Chapel

Marble flooring here, as well as in many other sections of Washington Cathedral, was executed by the
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Fifty Years, 1893-1943

(Continued from page 14)

ford, Oxford and Bonn; rector of St. John's Church, 1888-1891; senior canon, Cathedral of St. John the Divine, 1904-1926.

REV. DR. RANDOLPH HARRISON MCKIM (1842-1921); native of Baltimore; educated at the University of Virginia; served in the Confederate Army, 1861-1865; rector of the Church of the Epiphany, 1889-1921.

COL. THOMAS LINCOLN CASEY (1857-1925); born at West Point and educated there and at Yale; officer in Corps of Engineers, 1879-1912; astronomer with Transit of Venus expedition, Cape of Good Hope, 1882.

MAJOR GEN. JOHN GRUBB PARKE (1827-1900); native of Pennsylvania; graduated at West Point, 1849; topographical engineer until 1861; served under Burnside as chief of staff, U. S. Army, during Civil War; superintendent, Military Academy, 1887-1889; was the author of a survey for a railroad route from the Mississippi River to the Pacific Ocean.

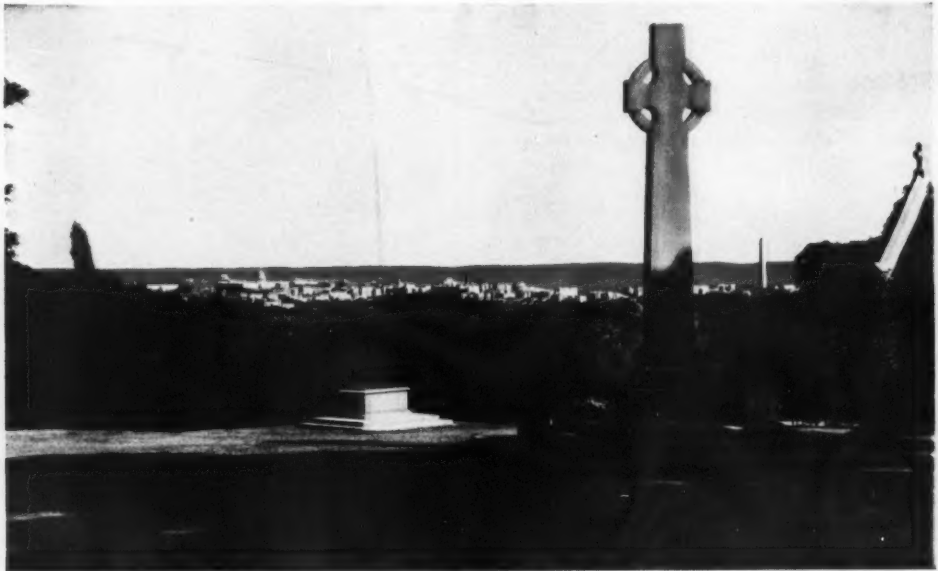
BRIG. GEN. JOHN MOULDER WILSON (1837-1919); born in Washington; graduated at West Point, 1860; served as captain of engineers, 1863-1865; awarded Congressional Medal of Honor for gallantry at Malvern

Hill; had charge of building many government structures and of completing the Washington Monument; superintendent of public buildings and grounds in District of Columbia, 1885-1889 and 1893-1897; superintendent, West Point, 1889-1893; retired, 1901.

HENRY EDWARD PELLEW (1828-1923); born at Canterbury, a son of the Dean of Norwich; educated at Cambridge and Oxford; came to America in 1873; resided in Washington from 1888; active in many different sociological and humanitarian movements both in England and in the United States; was sixth Viscount Exmouth in British peerage.

JOHN ADAM KASSON (1822-1910); native of Vermont; educated there; practiced law in Massachusetts and Iowa; first assistant postmaster general, 1861-1862; member of 43rd, 44th, 47th and 48th Congresses; minister to Austria, 1877-1881, and to Germany, 1884-1885; represented the United States at many international conferences; author of a study of the evolution of the Constitution and the Monroe Doctrine.

CHARLES CARROLL GLOVER (1846-1936); born on a farm in North Carolina; clerk in a Washington book-



The Peace Cross was raised five years after the granting of the charter to mark the site for the Cathedral and also to commemorate the first meeting of the General Convention in the Capital and the ending of the Spanish-American War.

Summer, 1943

store; entered employ of Riggs & Co., bankers, at 19; became partner in firm, 1873; was first president of the Riggs National Bank, 1896-1921, and thereafter chairman of the board; supported numerous improvements in Washington and vicinity.

EDWARD JAMES STELLWAGEN (1854-1932); native of Washington; educated at Columbian University; identified with banking business throughout his mature career; president of the Union Trust Co., beginning in 1900.

ALEXANDER THOMPSON BRITTON (1835-1899); born in New York; served in National Rifles of Washington during Civil War; practiced law in the District of Columbia from 1865; director of banks, railroads, etc.

HENRY EDGAR DAVIS, native of Washington; educated at Princeton; member of the faculty of Columbian University, 1887-1897, and National University, 1897-1904; practiced law in the District of Columbia beginning in 1897; assistant attorney, 1885-1889, and U. S. attorney, 1897-1899.

VICE PRESIDENT LEVI PARSONS MORTON (1824-1920);

born in Vermont; founded banking house of L. P. Morton & Co.; member of Congress, 1879-1881; minister to France, 1881-1885; governor of New York, 1895-1896.

SECRETARY OF THE NAVY WILLIAM COLLINS WHITNEY (1841-1904); native of Massachusetts; educated at Yale and Harvard; practiced law in New York; a leader in the movement against "Boss" Tweed; corporation counsel, 1875-1882.

RIGHT REV. JOHN SUMMERFIELD LINDSAY (1842-1903); born in Virginia; educated at William and Mary; chaplain at the University of Virginia, 1865-1867; rector of St. John's, Georgetown, 1879-1887; chaplain of the House of Representatives, 1883-1885; rector of St. Paul's, Boston, from 1889; archdeacon of Boston, 1897-1900; president of the House of Deputies, General Convention, San Francisco, 1901.

MARSHALL FIELD (1835-1906); native of Massachusetts; spent boyhood on a farm; drygoods clerk at Pittsfield, 1852-1856, and Chicago, 1856-1860; associated with Potter Palmer and Levi Z. Leiter in wholesale and



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retail merchandizing; president of Marshall Field & Co.; founded Field Columbian Museum.

GEORGE FRANKLIN EDMUNDS (1828-1919); born in Vermont; educated in common schools; practiced law from 1849; speaker of State house of representatives, 1856-1859; member State senate, 1861-1862; United States senator, 1866-1891.

MAJOR GEN. GEORGE WASHINGTON CUSTIS LEE (1832-1913); son of Gen. Robert E. Lee; graduated at West Point, 1854; served on staff of Jefferson Davis during Civil War; captured at Sailor's Creek; professor at Virginia Military Institute, 1865; succeeded father as president of Washington and Lee University, 1871, and retained that position until 1897.

WILLIAM WIRT HENRY (1831-1900); grandson of Patrick Henry; graduated at University of Virginia; practiced law from 1853; member of State legislature; president, Virginia Historical Society; president, American Historical Association; centennial orator in Washington.

GEORGE WILLIAM CHILDS (1829-1894), native of Baltimore; served in the Navy as a boy; was clerk in a bookstore in Philadelphia; became partner in publishing firm of Childs & Peterson; bought the Philadelphia *Public Ledger*, 1864, and made it a great daily journal; was a generous patron of churches, schools and other institutions.

ECKLEY BRINTON COXE (1839-1895), born and educated in Pennsylvania; studied coal mining in Europe; organized and directed the Cross Creek Coal Co., Wilkes-Barre; invented many devices for use in mining industry; was president of the American Institute of Mining Engineers and American Society of Mechanical Engineers.

COL. GEORGE TRUESDELL, a native of New York; served in Union army during the Civil War; was a prisoner in Libbey prison; practiced as a civil engineer in New Jersey; resided in Washington from 1872 onward; District Commissioner, 1894-1897; president, Washington Traction and Electric Co.

Also: William Keyser of Baltimore and Calderon Carlisle of Washington, about whom biographical data is not readily available.

These were the men—representative Americans every one—who applied to Congress for permission to "establish and maintain within the District of Columbia a cathedral and institutions of learning for the promotion of religion and education and charity." Most of them are forgotten, yet each is worthy of remembrance as a founder of "the Cathedral in the Nation's Capital."

The Cathedrals of France

(Continued from page 25)

Cherished to the memory of Bourges must be the name of the man who completed the facade: Jean, Duke of Berry. He loved the cathedral and it engrossed almost his entire time. Bourges was connected closely to royalty. It was a favorite with several kings and princesses who visited it constantly and found the peace of God there.

One cannot pass by Rouen Cathedral in even the briefest resume. This cathedral has been called a "Rich Book of the Hours" and is aptly named. Beauty and peace abound in its walls and the sumptuous carved stone screen which ties its two towers together is one of its chief glories. The numerous vistas of its interior charm and satisfy the eye and intensify the spiritual effect.

Tours Cathedral is often spoken of as the most "beautiful of French Cathedrals." It certainly shares that



Interior of Ypres Cathedral

title with Strasbourg, from its graceful towers to its exquisite windows and the tomb of the infants of Charles VIII.

Beauvais, with neither tower nor spire, is one of the great curiosities of France. These usual appurtenances of Gothic cathedrals are conspicuous by their absence. Inside the cathedral the mystery is solved; Beauvais has no nave. The choir and transept are beautifully finished, but the building has never been carried beyond them.

PAX VOBISCUM

Friend, you have come to this Church, leave it not without a prayer. No man entering a house ignores him who dwells in it.

This is the House of God and HE is here.

PRAY then to Him Who loves you & bids you welcome and awaits your greeting.

GIVE THANKS for those who in past ages built this place to His glory & for those who, dying that we might live, have preserved for us our heritage.

PRAISE GOD for His gifts of beauty in painting & architecture, handicraft & music.

ASK that we who now live may build the spiritual fabric of the nation in TRUTH, BEAUTY & GOODNESS & that as we draw near to the ONE FATHER through our LORD & SAVIOUR JESUS CHRIST we may draw nearer to one another in perfect brotherhood.

The Lord preserve thy going out and thy coming in.

This greeting makes an ideal gift for your Church or Rector. The original appears in the porch of Canterbury Cathedral, England. It is now available, ready for framing, printed in red and black, size 9½ by 15½ inches. It can be framed in red, black or gold.

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Notes From Cathedrals At Home and Abroad

The Cathedral Church of St. Paul in Boston has launched an interdenominational farm project for the youth of that city.

Hens, two cows, a tractor and other tools have been assembled and a work camp organized on land owned by the Cathedral.

Thirty boys selected to operate the farm will be instructed also in religion and citizenship.

+ + +

In the sixteenth century one Bishop Nix of Norwich built a substantial stone and brick vaulting in Norwich Cathedral.

In one of the 1942 Nazi raids over England bombs pierced the lead roofing of the north and south transepts setting fire to the heavy rafters. The 16th century stone and brick vaulting confined the flames to the space above it.

In the same way, the concrete roofing recently erected above the new organ proved an efficient safeguard when struck by incendiaries.

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Members of the Jewish faith are holding services in the Tenney Memorial Hall of the Episcopal Cathedral of St. Andrew in Honolulu, T. H.

As soon as they learned that Jewish chaplains in the armed services could not care for the number of men who attended in the Jewish Community Center, the Dean and Cathedral officials offered the use of the cathedral parish hall.

In a secular newspaper this comment was made on the cathedral's action. "This consideration for their religious needs will be appreciated by the many men affected.

"It will not create any surprise in the community. It is simply a way Hawaii has. Tolerance is our greatest blessing."

+ + +

The great British General, Bernard L. Montgomery, is the son of an English Bishop.

Montgomery is said to have advised his staff in Africa. "I read my Bible daily and think it would be a good idea if you did likewise."

+ + +

The Cathedral of St. John the Evangelist in Spokane through a single gift of \$20,225 has paid off its debt, clearing the way for completion of its construction. The gift was from the estate of the late James R. Jewett of Harvard.

With the end of war-time restrictions work will be resumed on the choir, tower and transepts. Harold C. Whitehouse of Spokane is the architect.

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Rev. Gardner Monks, M.A., Headmaster

Notes from the Editor's Desk

THIS ISSUE OF THE CATHEDRAL AGE goes to press without the supervision of an editor who, during the past three years, has been responsible for the progress made in our attempt to portray Christianity—and the part Washington Cathedral is playing in the spread of Christianity—graphically.

For Editor Alfred G. Stoughton is now 1st Lt. Alfred G. Stoughton of the Army Amphibian Command, Corps of Engineers, U. S. Army. His is the thirteenth star in the Cathedral service flag.

Mr. Stoughton's editorship of THE CATHEDRAL AGE set a standard that will be difficult to maintain without his guidance. His contributions to the magazine, although too numerous to recount, are in evidence throughout the pages of this issue.

His vision that THE CATHEDRAL AGE should become as beautiful an expression of Christianity in its own medium as the Cathedral is in the medium of architecture has been the guiding force behind the publication during the years of Mr. Stoughton's editorship. It will continue to be now that the magazine is in different hands.

That, we feel, is the only adequate tribute we can pay to an editor for whose unusual gifts, loyalty and devotion to the work of the Cathedral we are deeply grateful.

✦ ✦ ✦

BECAUSE OF UNAVOIDABLE DELAY in completing the three apse windows in the studios of Wilbur Herbert Burnham and Joseph G. Reynolds, Jr., in Boston, Part II of the series of articles describing these windows is necessarily omitted from this issue.

The windows are now being installed, and the dedication service will take place July 8. The creators, who are also the joint authors of the article describing them, will complete the series after the installation in order that they might describe the windows fully with comments by the Cathedral authorities and the donor.

✦ ✦ ✦

WITH THIS ISSUE WE WELCOME a new member to the editorial board of THE CATHEDRAL AGE, James Waldo Fawcett. Mr. Fawcett, who is on the editorial staff of the Washington *Evening Star*, has long been a friend of the Cathedral and a contributor to the AGE. He makes his debut as a member of the editorial board with a contribution in this issue, the story on the fiftieth anniversary of the granting of the Cathedral Charter which appears on page 13.

Another *Star* staff member has also joined our list of contributors in this issue. He is Thomas R. Henry, foreign correspondent, who submitted the story "Bombed St. Paul's Defies Destruction" (page 11) to us from London. Mr. Henry has been in England on assignment from his publishers, and his excellent articles about that country in war-time have been appearing regularly in the newspaper. His most recent datelines have been from North Africa.

THE CATHEDRAL AGE PICTURES

The sources from which pictures in this issue were secured are listed herewith:

	Title and Source
Cover	Color Guard from Bolling Field Air Base, D. C.—Sgt. Pat Sanford.
Page 2	Bishop Freeman—Harris & Ewing.
5	Bishop Freeman Seated in the Glastonbury Cathedra—Washington Post.
7, 8, 9	"Middle America's Religious Art"—Middle America Information Bureau.
10	St. Paul's Cathedral, London—Keystone Press Agency.
12	Debris on the floor of St. Paul's—London Evening News.
13	Cathedral Charter—CATHEDRAL AGE Collection.
18, 19	"Puerto Rico's Cathedral"—Harwood Hull, San Juan, Puerto Rico.
22, 23, 24, 25	"The Cathedrals of France"—CATHEDRAL AGE Collection.
26	Massing of the Colors—Brown-Suarez.

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